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AT DALY'S.

A New Musical Comedy, with book and lyrics by Desmond Carter, Caswell Garth, Bert Lee and R. P. Weston and music by Vivian Ellis. Presented by Herbert Clayton at Daly's Theatre on Wednesday, November 19th.

Mumford ..... Leo Sheffield
Robin Greene ..... Dudley Rolph
Marie Morris ..... Wilma Van Dusen
Mickey ..... Max Kirby
Judy Blair ..... Rita Page
Sir Jeremy Tucker ... Alfred Wellesley
Banister Blair ..... Fred Groves
Thomasina Tucker ..... Ivy Tresmand
Angela Tucker ..... Jane Welsh
Bill Coverdale ..... Gene Gerrard
Freddie FFoliott ..... Melville Cooper
Bailiff ..... Alex Butler
Maitre D'Hôtel ..... Max Kirby
Princess Paula Karazoff ... Marjorie Chard
Her Husband ..... Dunstan Hart
Rosa ..... Binnie Barnes
Waiter ..... Joseph Taylor
Videlop ..... Alec Butler
Broadcasting Announcer ... Max Kirby
Adam and Eve Baker ..... Dunstan Hart and Marjorie Chard
Commissionnaire ..... Pip Powell
Producer ... William Mollison

The story of "Cinderella" is a great boon to writers of musical comedy, for about seventy-five per cent. of the plots are based upon the meteoric rise of the heroine from some form of refined drudgery to the dazzling splendours of the palace or the cabaret. In these latter days it is usually the cabaret. To call the latest musical comedy "Little Tommy Tucker" is really an acknowledgment that the story does owe something to tradition, although the diminutive Tommy Tucker who sang for his supper has little or nothing to do with this case. In the present instance it is Thomasina, the daughter of an impoverished aristocrat, who saves the family fortunes by a voice, pleasant enough, no doubt, but which would be unlikely to elevate her to a place among the stars.

The dull passages in this show are those in which the authors take the heroine's love affair seriously. Tommy has formed a passion for "Bartholomew," a wireless announcer she has never seen, and then to her dismay she discovers that the young gentleman is really Bill Coverdale, who has just become engaged to her sister Angela. In the queer manner of musical comedy characters, Bill has proposed against his will, for it is his friend, Freddie, who is in love with Angela. These complications make for a good deal of fun, but also a certain amount of tedium, and there is the usual misunderstanding at the end of the first act. It is at this juncture that Tommy decides to accept the offer of a big cabaret producer. She arrives at his hotel in Biarritz just in time to deputise for a Russian princess, and, of course, makes a phenomenal hit. Why was not quite apparent. Most of the others follow Tommy by aeroplane, and "Bartholomew" takes the place of the drummer of the band (Mr. Gene Gerrard thus reminding us of the amusing turn that he used to give with Mr. George Mozart). Before everything is slickly settled in a charmingly-set final scene, there is a burlesque of a radio performance, which was nearly spoiled on the first night by the stubborn behaviour of the front curtain.

In modern musical comedy, so much depends upon the producer and even more on the person who arranges the dances. Mr. William Mollison knows how to maintain the fun and Mr. Ralph Reader keeps the chorus moving originally and energetically—sometimes even gracefully. If some of the ensemble work is more like a running match than dancing, there should be no complaint. The effect is very exhilarating and the company seems to enjoy the brisk movements as much as the audience. Mr. Vivian Ellis has written some charming music, and three of the songs are considerably better than usual. "Let's be sentimental" has quite a haunting refrain, and other good numbers are "Out of the blue" and "Practise on me." There is also a very diverting trio, called "Aladdin," for three men, which is a lively burlesque of the "Eastern" number.

Miss Ivy Tresmand is light and gay, and sings and dances very prettily as the Cinderella-like heroine, but her personality is not quite strong enough to ascend the dazzling heights of the cabaret world. A vivid and really very comic performance is given by Miss Rita Page, who has her best opportunities in "Little Tommy Tucker." She romps through the piece with zest, and she and Mr. Dudley Rolph made a great success of the lively duet, "Practise on me." Mr. Gene Gerrard and Mr. Melville Cooper managed to get some first-rate comedy out of their parts. Both might have been given rather more scope, but they certainly made the most of the material they had. Miss Jane Welsh acted with a good deal of spirit as Angela, and Mr. Fred Groves played well as the cabaret proprietor from Yorkshire. There were excellent little studies from Mr. Alfred Wellesley, who really gave the impression of an impoverished gentleman with a Tudor mansion as his only asset, Mr. Alec Butler, Miss Marjorie Chard, Miss Binnie Barnes, Mr. Leo Sheffield, Mr. Dunstan Hart and Mr. Max Kirby. The orchestra was under the direction of Mr. Kennedy Russell.

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"THE MOUTHPIECE."

AT WYNDHAM'S.

A Play in Three Acts, by Edgar Wallace, presented by Mrs. Edgar Wallace at Wyndham's Theatre on Thursday, November 20th.

Schultz ..... Douglas Payne
Waiter ..... Neville Brook
Commissar Neufeld... Emlyn Williams
Herr Adolph ..... Julian Andrews
Mrs. Smith ..... Mabel Terry-Lewis
Col. John Lutman ..... John Turnbull
Jacqueline Smith ... Margaret Bannerman
Jimmie Casson ..... James Raglan
Charles Stuckey .... W. Cronin-Wilson
Mr. Bells ..... Grosvenor North
Mrs. Lyme ..... Agnes Somerset
Miss Harringay ..... Dora Lennox
Capt. Allwright ..... Victor Chilley
Produced by the Author.

It is quite likely that "On the Spot," transferred in a flourishing condition to the Cambridge last week, will still outlast Mr. Wallace's latest piece which has replaced the gangster play at Wyndham's. But "The Mouthpiece" must conceivably have been a success if, as author, Mr. Wallace had spent a few more hours on it, and another week on the production, which was ragged, uneven, and—not to put a fine point on the matter—incompetent. At the end Mr. Wallace made the mistake of appearing on the stage, which gave an opportunity for some ill-mannered catcalls from the pit and gallery. He should have gauged better the feelings of the house, and have let the curtain fall on the moderate, but quite friendly applause.

However, it is perhaps heartening to think that Mr. Wallace *can* make mistakes. In "The Mouthpiece" he had the germ of an idea which is still waiting to be fully developed and it is possible to admire his pluck. The casting indicates at once what I mean. The company includes Mr. James Raglan, as Jimmie Casson, but he is not the hero; instead, he plays the part of a contemptible blackmailing cad. The hero is Mr. Cronin-Wilson, the detective in "On the Spot" and a first-rate character actor, but scarcely heroic in mould. He appears as Charles Stuckey, a shady lawyer with a practice on the riverside at Rotherhithe, who is the victim of a scoundrel picturesquely known as the Colonel. Years before the lawyer had embezzled some funds and had written a letter to the Colonel telling him the facts; thenceforward Stuckey has had to do the Colonel's dirty work when he was not defending the local inhabitants in the Police Court. But for that one mistake Stuckey might have been on the Woolsack, or at any rate, in the Temple . . . you know the sort of thing.

At any rate, this is the gang of ingenious thieves who set out to rob the charming heroine, Jacqueline Smith, of the millions left to her by an uncle in British Columbia. Jacqueline lives a nomadic existence with her mother, who owes her way from pension to pension in Central Europe, and she is unaware of her good fortune. So is her mother, a dreadful harpy, and, according to plan, Jimmy Casson, discreetly escorted by the Colonel, crosses their path and woos the girl. He pretends to be a rich landowner and suggests a marriage settlement that secures a couple of thousand a year to Jacqueline and half that amount to the mother; but gives the control of the wife's estate to the husband. That brings Stuckey on to the scene. He travels from his riverside office to the hotel in Vienna and, unfortunately for his fellow-crooks, meets Jacqueline first, turns sentimental, and upsets his own apple-cart. By some incredible agreement he manages to persuade the Colonel and Casson that the marriage settlement cannot be signed in Vienna as it has to be "registered" in London, and thereupon everybody leaves for Rotherhithe. Thenceforth it is love against the crooks with Stuckey, of course, on the side of the angels. Why he did not tell the girl at once that she was a millionairess and then have the two blackmailers arrested is not clear. Finally, it is discovered why Mr. Wallace set his scene in Rotherhithe. Under the mat is a trap-door on to the Thames, that flows under the office. We, and the heroine, thought that the Colonel had been shot into the river after being doped by the lawyer. It was a false alarm. He had only been relieved of his incriminating papers and he turned up just before the curtain fell.

The best moments in the play were the touches of Cockney humour in the office, which was embellished by Mr. Grosvenor North's amusing study of a melancholy clerk who called all his employer's clients "old boy," and Miss Dora Lennox's delightful characterisation of a pert typist. Mr. W. Cronin-Wilson seemed nervous and unsure of his lines, and really only gave a sketch of the complete portrait that was to follow. There was a quiet charm in some of his scenes and he was particularly good in the well-written episode with Jacqueline in the first act. Miss Margaret Bannerman gave point and a certain distinction to the girl, but in a melodrama the heroine should have rather more attack. Mr. John Turnbull was also inclined to under-play his scenes as the Colonel, and Mr. James Raglan had to work hard to persuade us that he could be an unmitigated cur. Altogether the whole play seemed to be curiously cast, for, much as I resent the modern method of casting to type, it is equally difficult to accept Miss Mabel Terry-Lewis as a greedy adventuress. Perhaps the best performance came from Mr. Emlyn Williams, as the Austrian Police Commissar, for he was sharp and decisive, but unfortunately he had very little to do.

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WANTED, a well-trained young Lady Pianiste-accompaniste or Pianiste-vocalist, for West-End engagements. Preference given to good amateur or student studying at a school of music. Tall, good appearance and personality absolutely essential.
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WANTED by Alto Sax, evening engts. Good reader, reliable; dblg. Piano. Sax, 24, Brownswood-rd., N.4. North 2117.

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WANTED Known, Banjo and Guitar, evening engts.; wide exp. Tom Pemberton, 18, Cornwall-rd., Paddington, W.11.

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WANTED, by young exp. Dance Banjoist or B flat Tenor Sax., engts. Agnew, 7, Kingston House, Camden-st., N.W.1. 'Phone: Welbeck 2012.

WANTED, Engt. by Tenor Banjoist, doubling Spanish Guitar. Hot style. B. Bullard, 125, Plumstead Common-road, S.E.18.

WANTED, Gigs, Banjos and Guitar; tone, rhythm, style. Galer, 3, Boscastle-rd., N.W.5. Mountview 1198.

WANTED Known, Banjoist G. desires practise with dance band with view to engagements. Little, 72b, Judd-street, W.C.1.

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BOROUGH OF LEYTON.

CORONATION GARDENS
USE OF BANDSTAND BY CONCERT PARTIES.

THE CORPORATION INVITE TENDERS for the use of the Bandstand in the Coronation Gardens, High-road, Leyton, by Concert Parties on week-day evenings during the months of June, July, August and September, 1931, with option of extension to May and October.

Forms of tender, with conditions, may be obtained on application at the Office of the Town Clerk, Town Hall, Leyton, E.10.

Sealed tenders (in specially endorsed envelopes supplied with the forms) must be delivered to the undersigned, at the Town Hall, Leyton, E.10, not later than noon on Tuesday the 9th December 1930.

The Corporation do not bind themselves to accept the highest or any tender.

JNO. ATKINSON.
Town Clerk.

Town Hall, Leyton, E.10
22nd November 1930.

MINEHEAD URBAN DISTRICT COUNCIL.

BAND

THE COUNCIL INVITE TENDERS for a High-class Band to perform on the Esplanade, Minehead, for a period of 10 weeks from 13th July, 1931.

The BAND to consist of at least 8 efficient performers and to give performances in the mornings and evenings on week-days, and afternoons and evenings on Sundays.

References and Tenders, stating kinds of instrumentalists, should reach me not later than noon on 3rd December, 1930.

The Council do not bind themselves to accept the lowest or any tender.

W. H. A. THORNE,
Clerk to the Council.

3, Bancks Street,
Minehead, Somerset.

THEATRICAL EMPLOYERS' REGISTRATION ACTS 1925-1928.

NOTICE IS HEREBY GIVEN that **JAMES GOFF**, residing at 37, Old Church-road, Whitchurch, Cardiff, Glam, and carrying on business under the name of "Wal Watson," intends to apply to the Glamorgan County Council for registration under the above-named Act.
November 14th, 1930.

NOTICE IS HEREBY GIVEN that **HENRY WADEY**, residing at 59, Arthur-road, Windsor Berks, intends to apply to the Berkshire County Council for registration under the above Act.
November 19th, 1930.

NOTICE IS HEREBY GIVEN that **STAGE ENTERPRISES, LIMITED**, Registered Office 10, Essex-street, Strand, W.C.2, and carrying on business under the name of Stage Enterprises, Limited, intends to apply to the London County Council for registration under the above-named Act.
November 19th, 1930.

ADMINISTRATIVE COUNTY OF LONDON.

ROUNDABOUTS, SWINGS, SHOWS, ETC.

THE LONDON COUNTY COUNCIL invites TENDERS for the privilege of placing roundabouts, swings, shows, etc., on Blackheath, Hampstead Heath, and Wormwood Scrubs at Bank Holiday periods during 1931. Tenders must be made upon the official form, which may be obtained from the Chief Officer of the Parks Department Grand Buildings, Trafalgar Square, W.C.2. Persons applying for forms of tender must enclose a stamped addressed foolscap envelope.

Tenders must be endorsed "Tender for Holiday Licences," and must be received by the Clerk of the Council, The County Hall, Westminster Bridge, S.E.1, not later than 4 p.m. on Tuesday, 2nd December, 1930. No tender received after that date will be considered.

The Council does not bind itself to accept the highest or any tender.

MONTAGU H. COX,
Clerk of the London County Council.

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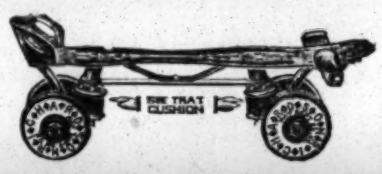

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Season 1931

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"PRIVATE LIVES."

It is very unusual, upon the opening of a new play, to announce its withdrawal some weeks ahead, but this was done with "Private Lives" at the Phœnix Theatre. Mr. Cochran agreed to release Mr. Noel Coward from the cast of this play after three months, no matter how successful the venture might be. The closing date was fixed for the 20th December, and this, the 101st performance, will be the last. After a brief holiday, the cast, intact, including Noel Coward and Gertrude Lawrence, will open at the Times Square Theatre, New York, on Jan. 27th, 1931.

Palace, Chatham.

For some time past the Palace, Chatham, has enjoyed good business, but the programme presented by Ella Shields here last week, attracted bigger patronage than ever. Splendid support was given by Wright and Marion, Audrey Knight and Sonny Day, Christopher and Columbus, Bert Hopping, Chas. Wesley, Astor and Astoria, and the Four Rich Sisters. This popular resort is still under the management of Douglas Chard, who has been associated with the theatre for over forty years.

Actors' Orphanage Pantomime.

The children of the Actors' Orphanage at Langley Hall are now in the throes of rehearsals for the pantomime to be performed by them this Christmas. The production is in the hands of Peter C. Jackson, author and producer of last year's "Robinson Crusoe."

The title of this year's pantomime is "Sinbad or the Tale of the Thousand and Second Night," and the production is to be on an even more spectacular and lavish scale than hitherto. The story is told in twelve scenes which have been specially painted by J. A. Fraser.

"NOT EASILY JEALOUS."

A new one-act comedy by Arthur Douglass, of the Winter Gardens, New Brighton, was produced at the Wallasey Playgoers' Club on Sunday night last and aroused much interest. Mr. Douglass is the President of the Club and the members turned up in full force to see what proved to be a delightful little play. A jealous wife is taught a lesson by her husband, not, however, before the wife has done a certain amount of mischief to him, her own brother and a casual caller. The plot is light, but extremely interesting, whilst the construction and dialogue are that of one who thoroughly understands stage technique.

As the good-natured, gentlemanly husband, Arthur O'Brien was very natural and artistic, and the wife was played by Kathleen Duffey in a sound and convincing manner. Equally successful was the butler of Ronald Meldrum in his deportment and delivery of the clever lines. Gertrude Lilly, as Marie, and Doris Jackson as Fay Waters, were both good, and the smaller character of Frank was fairly well handled by S. J. Bond. The play was produced by E. L. M. L. Silverstine in a very satisfactory style. The piece had an enthusiastic reception and the author was called

After the "talkie" boom of two years in Australia, Union Theatres have now decided to run vaudeville "talkie" programmes. The first acts to sail from England are Tamara, the well-known tramopline star, who leaves on November 26th, whilst Madame Ilse sails on December 26th on the "Mongolia." The latter artist makes her first English appearance, presenting "Billy," the mystery doll, at the Hippodrome, Bristol, this week. Negotiations for both acts for Australia were made through Harry Hilling—Reeves and Lamport. Included in the American importations to Australia under Union Theatres' banner are Long Tack Sam with his troupe of Chinese wonder workers.

A copy of "THE ERA" can be obtained every Wednesday morning at any of Messrs. W. H. Smith and Sons' Bookstalls throughout the Kingdom.

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Telephone Brixton 3618

"THE LAST COUPON."

AT SOUTH SHIELDS.

Comedy in Three Acts by Ernest A. Bryan, produced at the Empire Theatre, South Shields, on Monday, November 24, 1930.

Tom Carter ..... Jack Morrison
Mary Carter ..... Sadie Thomas
Mrs. Bates ..... Marie Nicholson
Jocker Small ..... Harry Carr
Betty Carter ..... Nancy McDiarmid
Dr. Sinclair ..... T. M. Willey
Geordie Bates ..... Cecil McCracken
Rusty Walker ..... E. Stanley Billette
Mrs. Meredith ..... Olive Williams
Lord Bedlington ... Fred. B. Marston
The Maid ..... Lilian O'Brady

The entire production—author, producer and cast—are all Tyneside people and the life of the Tyneside miner is accordingly shown with unerring fidelity. The piece is sound in construction, the lines are witty and the situations humorous.

The first act opens in the kitchen of Tom Carter's house in Colliery-row on a Saturday night, where we find him anxiously awaiting the "Football Edition" containing the results of the day's matches. His coupon, the last one of the season, is already filled up and, subject to that day's selection being correct, he stands to win £20,000. His wife, Mary, fails to share his optimism, having had unlimited experience of his many previous disappointments. Their daughter, Betty, whom they have had educated as a school teacher, arrives home from College, bringing in her wake young Dr. Sinclair, who has arrived to act as "locum" to the village doctor. He is more than smitten by the young lady's charms; a fact, so apparent, as to cause jealousy in the mind of Jocker Small, a young miner, who is by way of being a celebrity in local boxing circles. For Betty's sake, Jocker has been "improving his mind" by the study of books which she has lent him, but in spite of manly struggles, finds the boxing ring more attractive than the study of Euclid. He has been matched to fight a London boxer, Rusty Walker, for £25 a side, Tom Carter and a workmate, Geordie Bates, putting up the stake money. Rusty has broken down under hard training, and Dr. Sinclair promises that, in the event of Rusty failing to appear, he himself will find a suitable substitute. The football newspaper eventually arrives, and Tom finds that all his teams are correct and that he is the winner of £20,000.

Act two finds them all transported to a fashionable West End house, where they entertain lavishly, among their guests being a Lord Bedlington—a sporting Peer—and a Mrs. Meredith, a divorcée with a somewhat murky past. Mother and daughter, with Dr. Sinclair, are awaiting the result of a fight between Jocker and a well-known boxer for the Championship of England. Sinclair proposes marriage to Betty, but she puts him off, saying she will give him her answer after the fight is over. News comes that Jocker is an easy winner, and the doctor takes his leave as an unsuccessful lover. Mary has cause to be jealous of her husband and threatens to separate from him.

In Act III. we are back again in the miner's kitchen, where Mary wakes up to find that she has dreamt the events of the preceding act. Betty rushes in to urge her father to post his claim immediately, and as he is about to do so, finds "the last coupon" still in his pocket, he having forgotten to post it.

In the last scene Jocker is found to have transferred his affections to the barmaid of the local hotel and the doctor again proposes to Betty, and is, this time, accepted. They go off together, leaving the father and mother agreeing that, after all, money is not everything.

Mr. Jack Morrison, who is a Novocastrian, consequently found no difficulty with the Tyneside dialect. His assumption of Tom Carter was a masterpiece of characterisation. No less successful was Sadie Thomas as Mary Carter, a part to which she imparted the charm of a pleasing personality. Harry Carr was strong and sturdy as Jocker Small, and E. Stanley Billette provided a good contrast as the Cockney boxer, Rusty Walker. Nancy McDiarmid and T. M. Willey, as the young lovers, were very engaging, while Cecil McCracken as Geordie Bates, and Marie Nicholson as his wife, provided studies of a different type. Olive Williams, as the adventuress, Mrs. Meredith, was compellingly attractive, and Fred B. Marston, as Lord Bedlington, happily hit off the habits of the sporting Peer. Lilian O'Brady spoke her lines clearly in the small part of the maid.

"Petticoat Influence" Transferred.

The two hundredth performance of Neil Grant's comedy, "Petticoat Influence," was reached on Monday at the New Theatre, which will be the play's new home for the next four weeks, when it returns to St. Martin's. Every one seemed to have settled down in their temporary quarters and the acting was as entertaining as ever. The play seems set for a record-breaking run.

The cast is identical with that of the opening performance at the St. Martin's last June, Miss Diana Wynyard repeating her charming rendering of Peggy Chalfont and Mr. Frank Allenby giving his superb portrayal of Richard Chalfont. Sir Nigel Playfair is at his best as the Earl of Darnaway, and the remaining parts are in the safe hands of Mr Robert Holmes, Miss Joan Ingram, Miss Jane Millican, Mr. Morton Selten and Mr. E. Vivian Reynolds.

"Caviare."

The present run of "The Unknown Warrior" at the Little Theatre will terminate on Saturday, to make way for the production, on Wednesday, of an intimate revue entitled "Caviare."

"ANTONY AND CLEOPATRA."

AT THE OLD VIC.

Shakespeare's characters have enough of the general stuff of life to enable them to exist in nearly all times and circumstances, but to dress in a mixture of Elizabethan and other styles a play which is in essence a conflict between "Roman pride and Eastern magnificence," is to rob it of much of its significance and effect.

Miss Dorothy Green's Cleopatra was in keeping with a production which was remarkable for its thoughtfulness rather than its broad sweeps of passion. This Cleopatra was a febrile, instead of the languorous creature which we have come to expect; no primitive slave of pleasure, but a great lady who suggested qualities of brain which Antony's mistress certainly never possessed.

That Mr. John Gielgud gave meaning and beauty to Antony's speeches goes without saying; but he did not create the man behind them. His Antony was too resolute, too sure of himself; there was no suggestion of sorrowful self-knowledge, nor of grandeur in ruins.

Mr. Ralph Richardson gave his best performance this season as Enobarbus, a part which suited him perfectly; particularly good was the quality of wonder he put in his voice in his description of Cleopatra's progress down the Nile. Mr. Alfred Sangster discovered humorous possibilities in Lepidus with some happy effects; Mr. George Howe gave to Cæsar a brisk authority; and Mr. Harcourt Williams played two small but difficult parts extremely well. The performance on Monday evening ended with the customary cheers, flowers, and speeches. "Antony and Cleopatra" will be given for a month.

"THE WITCH."

AT THE EMBASSY.

The beauty of John Masefield's poetic translation of H. Wiess-Jeansen's play, "The Witch," is of itself an artistic treat, whilst the ingenious colouring and stage sets in the revival of this eerie play by the Embassy Repertory Players on Monday evening mark it as one of their most notable achievements. A crowded and enthusiastic house gave it a warm reception at the first performance of a fortnight's run. Miss Joyce Bland's appealing and intelligent reading of the part of Anne Pedersdottie held attention throughout, and Donald Wolfit's Absolom was a masterly study of dignified old age, sincere and profoundly moving. Robert Donat was well-suited in the rôle of the son, whilst Rita Daniels' witch was terrible in its intensity, and Francis L. Sullivan's work as the intoxicated cleric was clever. The play was excellently produced by A. R. Whatmore.

MAURICE BROWNE ON THEATRE'S FUTURE.

"The True Story of Journey's End" was the subject of a lecture by Mr. Maurice Browne to the members of the Plymouth Playgoers' Circle, at the Repertory Theatre, on Sunday. Mr. Browne said he believed he was correct in saying that, in the course of last winter, "Journey's End" was being played simultaneously by seventy-seven different companies in various parts of the world. Fourteen different companies were playing it in England and forty-nine in Germany. Among the reasons why the play was so popular, he said, was that it was so extraordinarily simple, the characters were just ordinary people primarily concerned with "carrying on," the play was a statement of what most English-speaking men had experienced, it had organic unity and architectural form, and it was the greatest ambassador for peace any country had sent to another country.

Mr. Browne said those of them who were interested in the fight for better standards in the theatre knew that in what was known in England as a rule as the repertory movement, and in the United States as the Little Theatre movement, lay the hope of the future in drama. They heard a lot about the theatre dying, killed by the cinematograph, but he did not believe that for one second. The theatre, so far as the creation of great plays, fine producing and fine acting went, was at a higher peak to-day than it had been for three hundred years. The level of play-writing and production in the West End was much higher than it was years ago, and in the United States nearly every town of any size had its Little Theatre, Repertory Theatre or Art Theatre, and in the vast majority of cases these were doing infinitely better work than was done by the road companies.

"Ever Green" Production Date.

Although the builders are still backstage, the many tons of scenery and equipment were moved in order that, before building up the production, the stage of the Adelphi might be thoroughly cleaned and scrubbed and builders' rubbish removed, and every effort will be made to get a scenic rehearsal on Friday. Following this, several rehearsals will be necessary for the technical staff before a dress rehearsal can be held. It seems likely, therefore, that even should the builders complete the "front of the house" by Saturday, the production is scarcely likely to take place before next week.

"Follow a Star" Run to be Interrupted

When Sophie Tucker leaves the cast of "Follow a Star" on December 6th, the run of the play will be suspended so that a new part may be written in for her successor.

"FANCY FREE."

AT STRATFORD EMPIRE.

A three weeks' provincial run, and then Talbot O'Farrell bursts on London with one of the newest entertainments one could wish to see. The book is by Will Wise and Fred Malcolm and the latter joins Reg. Howard in musical composition, varied and really tuneful. O'Farrell himself stages the show, and displays considerable ingenuity and skill in this direction. In addition he gives himself a unique position as a sergeant major in a gymnasium episode, wherein he "trots out" Spencer's Eight Ideals and the Four Julians, gymnasts, who quite captivated the first house audience on Monday night. Their antics were wonderfully appreciated. O'Farrell was in great form, and apart from some old favourites, he gave "Casey's Charabanc." The old-time songs, "The day that O'Rafferty's daughter got wed" and "Come back to Ireland and me," were vociferously applauded. Another item, "You ought to see her now," raised much laughter. His cottage exterior incident, as an "ancient" in a song scene was a great success. The song, "If you don't smile" rolls through the whole revue.

Toms and McSweeney are as ill-assorted a couple to raise a laugh as one could conceive, and they are comically opposed to one another on many occasions. Lindores and Gorbay are a couple of dancers who are really wonderful in their terpsichorean gyrations. Their exhibition was well worth a visit, and they were well rewarded with applause. Nat and Joy Jackley are a couple of refined humorists in their special sphere, and Miss Shellabear, as a harpist assisting Talbot O'Farrell, is *par excellence*.

The remainder of the company come up to the high standard O'Farrell expects of his coadjutors, and consequently the whole show attains a very high standard of excellence.

SHEPHERD'S BUSH EMPIRE.

Variety continues to fill the bill at the Shepherd's Bush Empire where, this week, Nellie Wallace heads an all-round excellent company. Her quaint mannerisms and eccentric antics are peculiar to herself and she stands (or perhaps it would be better to say entertains) alone. Another popular artist is Jimmy O'Dea (with company) who makes a quick return in a couple of playlets after his recent appearance in a revue. He kept the house in roars of laughter.

An undoubted "hit of the bill" is Harry Wulson, who is an Anglo-Dutch entertainer and is a great success. His yodelling and falsetto singing was applauded to the echo. His impression of an old Dutch cobbler was in striking contrast to his other numbers, and reveals him as a true showman.

Kew and Kew put over their act with that indefinable "something different." They give a clever little "stunt" of simultaneous patter which is very laughable. They proved themselves past masters as exponents of the clarinet and saxophone. Harry Gordon is amusing as an interpreter of Scotch humour. Charles Jones and Victor Thomas maintain the humour of the programme with their sketch "Men Were Deceivers Ever."

"Equilibrists" has a new meaning in the clever act by Elmar and Elsie, who, under this designation, give a creditable show of juggling and hand-balancing. Elsie finds herself in all manner of positions while she juggles with one thing and another, and Elmar is a worthy "supporting" party. Their act is notable for the sang-froid in which they accomplish their difficult tricks. Brian Lawrence, the versatile chap, completes the programme.

Hitchless Première.

Janice Hart made an overwhelming success on Monday in the new Frank O'Brien production, "Sez You," at the Queen's, Poplar, where the opening performance went off without a hitch. With Walter Niblo in the comedy, a splendid cast and twenty-five full scenes there should be a long and profitable run for "Sez You," sez we.

Pantomime Bookings.

The Great Gue-Tsang Six Chinese Wonders, who recently appeared at the London Palladium have been booked by Adolph Neiman, of Somers and Warner, Ltd., for the pantomime season at the Wimbledon Theatre.

Variety Not Dead Yet!

In one day, the following engagements were made by Adolph Neiman for the Hai-Yung Family of Chinese Sensationalists. London Palladium, Holborn, New Victoria, Shepherd's Bush Pavilion, Stratford Broadway, Syndicate Theatres, and New Victoria, Bradford. Not a bad day's work!

Television Girl.

D'Alba, the Australian television girl, has just returned from a successful tour in the North, where she was the subject of many civic and public receptions. She has astounded many unbelievers by her show, which plays a return engagement at the Piccadilly Hotel this week, and is at New Cross Empire on Monday, besides being specially engaged at several private parties this month.

Miniature Masterpieces.

The original Holden's Mannikins pay one of their rare visits to town this week at the Holborn Empire, where their "masterpieces of stagecraft in miniature" as they are billed, are creating great enthusiasm. They are to be much in demand for special shows this winter.

Kitty Franklyn.

At the Hippodrome, Bristol, last week, Kitty Franklyn concluded another successful season in production with Tommy Lorne, and is now enjoying a rest at her home in the Midlands, prior to her pantomime season at Hull.

Doris Ashton and Billy Rawson.

Now playing a season with the British Gaumont Theatres, Doris Ashton and Billy Rawson enjoyed a successful return visit to Sheffield last week. They are back in town this week at the Rink Cinema, Finsbury Park.

DAISIE & NITA DALTON

Wish to thank Messrs. LAYTON AND JOHNSTONE for 2 years' happy tour with their Variety Road Show, concluding this week at EMPIRE, SUNDERLAND.

VACANT DECEMBER 1 on, with exceptions.

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Next week—Palace, Leicester

FIRST VACANCY—JANUARY 5th, 1931

GRAND ORDER OF LADY RATLINGS.

Following are the new officers for 1931:—Queen Ratling, Ruby Austin; First Princess, Ennis Hylton; Second Princess, Nellie Perryer; First Guard, Jennie Gregson; First Hostess, Gladys Hay (Mrs. Will Hay); Musical Ratling, Margery Vere; Regalia Ratling, Isobel Dillon; Second Guard, Nora Gardner; Third Guard, Florence Leddington; Second Hostess, Tim Melvin; Third Hostess, Eilleen Fyffe; Fourth Hostess, Lil O'Gorman; Door Guard, Carrie Kasrac; Scribe, Noel Damerell.

At the Lodge meeting, on Friday, seven ladies were initiated into the Order. They were: Florrie Forde, Rosie O'Gorman, Aleta Turner, Anne Flanaghan (Mrs. Bud Flanaghan), Edith Fields (Mrs. Duggie Wakefield), Louie Formby and Minnie Egerton (the friend of all artists visiting Liverpool).

Together Once More.

At the Empire, Shepherd's Bush, the other week, we were glad to see that Murray Leslie and Joe Cohan had re-united, and the patrons here gave them a hearty reception. They are appearing this week at the Palladium. Harry Norris is now handling their business affairs.

Marie Dayne.

At the Palladium on Monday evening we were pleased to renew acquaintance with Marie Dayne, who has been over in America for the past nine years. Marie, who was accompanied by her father, Gus Dale, tells us that she is only here on vacation and wishes to contradict the announcement made elsewhere that she will be seen in town under the management of Mr. De Courville.

Bernhart and Young.

This cheery pair have teamed up again and are at the London, Shoreditch, this week, repeating their old success. For pantomime they again go to the Brixton Theatre, their fourth visit. This time Woolmer Young is playing dame, for the first time in his career, and Billy Bernhart will be Idle Jack in "Dick Whittington."

Harry Gunn.

By special desire, Harry Gunn is playing his "Christening" scena at the London, Shoreditch, this week, and its popularity remains unimpaired. In spite of "Blind Man's Bluff" still proving one of his best yet, Harry is already framing up a new scena for presentation when required—to all appearances a long time ahead yet.

Tommy Lorne.

Having concluded with the Elkan Simons and Tommy Lorne revue, "Laughs," at the Hippodrome, Bristol, last week, Tommy has now gone up to Glasgow to get ready for pantomime, in which he again plays at the Theatre Royal the Queen in "Sleeping Beauty."

Sammy Shields.

At the London, Shoreditch, on Monday, we met Sammy Shields taking a busman's holiday in the company of Bob Wade, giving encouragement to some future stars. Sammy plays the Hippodrome, Sheffield, next week.

Victor Andre—Mine Host.

Yet another well-known entertainer—Victor Andre—is deserting the halls to become a publican, and next week at the Empress, Brixton, Victor will close a long and successful career on the stage. Victor will become Mine Host at The East Arms, Hurley-road, Kennington, the following week, and will be glad to meet all friends.

Michel.

Returning from Hamburg ten days ago, Michel, the dancing xylophonist, tells us that he had a most enjoyable and successful two weeks' engagement at the Ufa Theatre. Last week, Michel played Wood Green Empire, and on Monday week pays an early return visit to the London Coliseum, with Shepherd's Bush and Hackney to follow. In January he is to play a season in Paris.

Audrey Knight.

Following her recent success at the Metropolitan, Audrey Knight has received further dates on the Syndicate tour, and is this week appearing at the East Ham Palace, with Walthamstow to follow. On December 8th she will be back in Manchester after an interval of seven weeks, and will be seen at the Ardwick Empire.

Tommy Prior.

For pantomime this year, Tommy Prior will again appear under the managemnt of Mr. Francis Laidler, and will be seen at Nottingham. Tommy concludes with "Funny Boy" this week at Halifax.

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CAMILLE GILLARD

in "LE REVE PASSE"

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FAMILY

FOUR INDIAN WONDERS

This Week — LONDON COLISEUM.

VACANT——MONDAY

Direction: STANLEY WATHON.

"SEEING IS BELIEVING!"

The 3 WHITE FLASHES

World's Foremost Skaters.

This Week: LONDON PALLADIUM

Next Week: HOLBORN EMPIRE

Direction: REEVES & LAMPORT

M. S. BENTHAM

Harry Tate.

After a long absence from town, Harry Tate was given a splendid welcome last week at the Metropolitan, where he revived that famous skit, "Fishing," which proved just as popular as ever. This week Harry is at East Ham, and next week will be seen at Brixton.

After Seven Years.

Felovis, the juggler, who returned to England on Saturday, after over seven years' absence, opened on Monday with great success at the Palladium, where he stays for a fortnight. He will visit the Continent, playing Paris almost immediately, and will return to town next month.

JACK PAYNE

JACK PAYNE AND THE B.B.C. Dance Orchestra

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The Realm of Music

By L. HENDERSON WILLIAMS.

LEONORE CORTEZ.

At Wigmore Hall on Monday afternoon Miss Leonore Cortez presented a programme of piano music that was judiciously representative of classical, romantic and modern composers. She has a very competent technique and a pleasant touch that though it could be powerful, never degenerated into mere hard hitting. Her chief weakness is the subjection of rhythm to continual emotional fluctuation. This somewhat flawed the effect of an otherwise excellent performance of Mendelssohn's *Variations sérieuses* and Schumann's *Phantasie*, op. 17. Her part-playing in the first of the two Scarlatti Sonatas and in the Bach-Galston Sicilienne was clear and sensitively balanced, and the playing throughout showed fastidious judgment in regard to tonal shading.

LORIS BLOFELD.

[illegible]; Sonata in E minor, Eugène Goossen's Sonata, also in E minor (a lyrical and graceful work that might well be heard oftener), Bloch's "Baal Shem" and Szymanowski's *Notturno e Tarantella* comprised Mr. Blofeld's programme of violin and piano works at Grotrian Hall on the 17th inst. Mr. Blofeld appears to take music very seriously, as a duty to be well done rather than an act that gives joy in the doing. He is, however, a thoroughly competent violinist and his intonation in octave-playing is impeccable. His Bach was sound, if a little formal, and in the modern works his interpretation was lucid and in good judgment, avoiding excesses of rhetorical embellishment if at the same time hardly revealing all the finer implications of the music. Mr. Sidney Watson, at the piano, proved a wise and reliable coadjutor.

FREDA SWAIN.

A Recital of Pianoforte Music by Contemporary Composers was Miss Freda Swain's announcement for Monday evening, 17th inst. John Ireland had the lion's share of the programme and the centrepiece was his Sonata in E minor, a strong, striking, rather sombre work which Miss Swain's strenuous pianism made to seem almost militant. She is a highly intelligent player, masterful, but by no means devoid of the more delicate graces of style, which the final group of Folk-song arrangements gave ample opportunity to display. But she is overpoweringly in earnest, and that mental attitude weights her compositions, particularly the very long Tetrad, with a sense of gloom. Her work is original except for its Ireland affinities, and she has so much resource in development of material that she does not know when to leave off. Amongst the Folk-tune arrangements, those by her husband, Mr. Arthur Alexander, stood out as models; next to them (two Irish tunes) a delicious Spanish tune discreetly handled by one Mompou. Mr. Moeran's contribution to these was an example of what not to do, for the poor tune became the merest peg for Moeranisms. If you are minded to compose round about a tune then call it a theme varied, and be done with it.

ELIZABETH SCHUMANN.

The very name brings pleasure as the scent of clover a summer day. We have no more perfect artist on her own lines than Elizabeth Schumann. So complete is the art of her production that she sings apparently as naturally as a thrush at sundown, her voice falling as lightly and as goldenly as sunlight. He is insatiable, then, who grumbles that it has not as much passion as tenderness: who can turn a dove into a nightingale? But was ever *Wonne der Wehmut* (Beethoven) or *Es traumt mir* (Schubert) more movingly sung than at Queen's Hall on Tuesday evening, the 18th, or *Fischerweise* (Schubert) with a more lightsome touch? But one cannot pick favourites in such a delightful programme—to which the accompaniments of Mr. George Reeves added a crest of daintiness. The Pfitzner group was unfamiliar. His songs have a certain simple charm—funny little tinkling accompaniments but apt enough to the lyrics. They are not, however, of stuff that stands wear.

THE B.B.C. SYMPHONY CONCERT.

Sir Henry Wood specialises in Strauss but not in Mozart. The Divertimento (No. 2, in D, K 131) was competently done but without elegance. *Also sprach Zarathustra*, on the other hand, lost not a point in display of its varied psychological content. It will never be as popular as *Till* or *Don Juan*, but it is on the whole better Strauss than *Heldenleben*. The orchestra set to it with a will, giving a most colourful performance, though the passage of "hushed mystery" was indeed so hushed in its beginnings that those at the back of the hall needed ocular demonstration that music was in progress. Strauss was one of Sir Henry's unmistakable successes. The Borodin Symphony (No. 2) came midway, and was, also, congenial to him. The reading was on the same lines as that during the Proms. Mme. Schumann was again in good voice and fully equal to the Mozart Arias and to the Mahler songs in the second half. She was most enthusiastically received.

THE ST. GEORGE'S SINGERS.

Of the several recently-formed vocal chamber groups this is by a long way the best. These madrigalists are not trusting to the light of nature, but have had expert training in their chosen branch of music and the results were at once apparent in the way they went about their work in Wigmore Hall on November 20th. That is not to say that everything in a very long programme was perfectly done, but for the most part the interwoven parts were well sustained and tonal and rhythmical balance were flexible. Amongst the best things they did were two fine motets by Byrd and Gibbons' lovely madrigal, "Fair is the rose." The weakest performance was of two motets by Parry. Of the carols the "Coventry" was delicately sung; the "Boar's Head" much better than "Sir Christèmus."

PATRON'S FUND REHEARSAL.

Performance on Friday morning, November 21st, at the Royal College of Music, was restricted to chamber music, played by the Lucas String Quartet—Miran Lucas, leader; Elsie Averil, second violin; Patience Lucas, viola, and Maud Lucas, 'cello. The quartets chosen were Charles Wood in A minor, Haydn in F, Op. 77, No. 2, and "Lady Audrey's Suite," a light but pleasing set of four movements, published by the Patron's Fund in 1917. This, as it happened, brought out the best qualities of the players. Both the Wood quartet and the Haydn lacked finish. The general quality of the *ensemble* was sound: there was technical competence, precision, and maintenance of rhythm. But these are no more than the elements of chamber music playing: the group needs to develop a richer interpretative sense, to exhibit sharper definition in phrasing and more delicacy in tone-shading. At present the performance is rough and the leader's intonation far from perfect.

STEPHAN BERGMANN.

Mr. Bergmann is an individualist: he takes a decidedly personal view of the compositions he plays and is more concerned with the spirit than the letter. For this reason he maintains the listener's interest at keen pitch, sometimes backed by admiration, occasionally by disapproval. So with the two Brahms Rhapsodies (Op. 79) one found the first admirably balanced, the second with too large an admixture of Bergmann. He was, on the whole, at his best in Beethoven's *Appassionata*, particularly in the slow movement. Chopin's Balladi in F minor was devitalised, but the Etude in C Minor (No. 12, op. 10) went with a splendid rush. In Ravel's *Valses sentimentales et nobles* the French atmosphere escaped him: *sentimentale* is not cloyingly sweet like the English "sentimental." Mr. Bergmann commands a very powerful technique and an unusually wide range of tone-colour. He is, in fact, in love with colour, and the passion sometimes overrides his better judgment. Still, a fine pianist.

FORTHCOMING CONCERTS AND RECITALS.

TO-DAY.—Wigmore: 3, Alfredo San-Malo, violinist, and Arthur Shattuck, pianist, in a Bach recital; at 8.30, Friedrich Wührer, pianist. Queen's: 8.0, B.B.C. Symphony Concert. Grotrian: 8.30, Samuel Dushkin, violinist, and Beveridge Webster, pianist, in sonates.

Thursday, 27th.—Queen's: 8.15, Royal Philharmonic Orchestra. Armitage Hall: 8.15, *Quintette Instrumental de Paris* in contemporary music. Wigmore: 8.30, Augustus Milner, *Lieder* recital.

Friday, 28th.—Wigmore: 3, Gertrude Peppercorn, pianist; at 8.30, Cernikoff, pianist. Queen's: 8.15, Second Hamilton Harty Symphony Concert. Grotrian: 8.30, Dorothy Britten, contralto.

Saturday, 29th.—Wigmore: 3, Arthur Rubinstein.

Monday, Dec. 1st.—Queen's: 8.15, London Symphony Orchestra.

Tuesday, Dec. 2nd.—Wigmore: 8.30, Fay Ferguson, pianist.

A Clever Family Trio.

It isn't often that father and two sons, representing three of the most important branches of the vaudeville profession are gathered together around the same festive board. This happened on Sunday at the Park Lane Hotel, where, at the Water Rats banquet, Mr. Fred Russell, artist, was present, and also his two sons, Mr. Val Parnell, booking manager, and Mr. Wallace Parnell, revue producer.

"THE RIVER."

AT THE GATE.

A Drama in Three Acts by Max Halbe, translated into English by Chris.opher Sandeman. Presented at the Gate Theatre Studio on Wednesday, November 19th, 1930.

Jacob Doorn ..... Michael MacOwen
Reinhold Ulrichs ..... Arthur Goullet
Frau Philippine Doorn ... Margaret Chatwin
Renate ..... Ruth Taylor
Peter Doorn ..... Wilfrid Walter
Henry Doorn ..... George Bancroft
Hannah ..... Irene Freeman

Producer ... S. Esmé Percy

"The River" has not the sort of interest which we have come to associate with the type of play usually seen at the Gate Theatre, compared with which it seems to be an almost archaic form of drama. There is no suggestion or subtlety about it; nothing is left to the imagination. We are not permitted, for instance, to draw for ourselves a parallel between the irresistible current of the Vistula outside and the seething human emotions within the house on the river's bank, which carry the characters forward to their inevitable crisis; instead, the point is laboured for us by the author. And although it seemed at first that our attention was about to be engaged with some interesting interplay of characters, it soon became obvious that the author's chief aim was that we should not miss any detail of his somewhat complex plot.

The story is the old one of the stolen patrimony. Old Doorn had made a last will in which there was provision for his three sons. But Peter, the eldest had stolen this and substituted for it an earlier one in which the whole estate was made over to him.

The play opens by showing us how this secret lies over the Doorn household like a dark cloud. There is the old mother, who knows and keeps silent, justifying her hard, worldly philosophy by quoting from Ecclesiastes; her son, Peter, morosely carrying his guilty secret; Peter's wife, to whom in an extremity of grief and remorse when their two little boys were drowned, he had blurted out the truth; an old servant who, for the sake of his daily bread, kept his mouth shut; and Jacob, the youngest son, moody, contrary and vaguely sensing something.

Henry, the other cheated son, returns from America, and comes to the place as overseer of the river; and then with a gale roaring outside, and during the critical time of the breaking of the ice on the Vistula, the human drama is played out. Henry learns that his rights were stolen from him; so does Jacob who, maddened by the knowledge that he has been deceived by everybody, rushes out to make a breach in the dam so that all his world may perish. Peter goes to prevent him, and the two, locked in each other's arms, fall into the river.

The chief acting success of the evening belonged to Miss Ruth Taylor who, as the wife, gave a performance which was quietly but completely suggestive of deep suffering. The boy Jacob was a difficult character to play, but Mr. Michael MacOwan gave us some effective and moving moments. Mr. Wilfrid Walter made Peter a man of iron with uneasy glimmerings of a conscience, but was almost inaudible at times, a fault which should never be found at the intimate Gate Theatre. Mr. Arthur Goullet was inclined to caricature the aged retainer, and Mr. George Bancroft, as Henry, was rather too ineffectual and refined to suggest a harnesser of turbulent rivers. Miss Margaret Chatwin was grimly matriarchal as the old lady.

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Theatrical Gossip

Green Room Rag.

Sunday evening, December 7th, at the Strand Theatre, will be the occasion of the second Green Room Rag of the winter season. Bobbie Comber will be Chief Ragpicker. The programme will include sketches written by Herbert H. Sargent, J. H. Roberts, Warrington Joy, Maurice Lane-Norcott Phyllis Morris and Patrick Denroche An important item will be a burlesque musical comedy by Laurie Wylie and Harold French with lyrics by Claude Hulbert. The prologue for the rag nas been specially written by Percy Greenbank.

New Drury Lane Show.

Ernst Stern will design the scenery and dresses for the new musical play by Fred Thompson and Guy Bolton, with music by Herman Finck and Vivian Ellis, due at the Lane some time before Christmas. In the cast will be Miss Marie Burke, Miss Clarice Hardwicke, Mr. Bobby Howes, Mr. Peter Haddon, and a newcomer from the Antipodes, Mr. Lance Fairfax.

"The New Gossoon."

Barry Fitzgerald, the Irish comedian who will "star" for J. B. Fagan in "The New Gossoon" (due for London shortly after Christmas), will be remembered for his performances in "The Silver Tassie" and a recent Cochran revue. The author, George Shield, is a bed-ridden cripple

"Peter Pan" Matinées.

Immediately the announcement appeared that "Peter Pan" would be presented for matinées only at the London Palladium from December 22nd, the advance booking office was besieged with applicants for seats, and it has continued ceaselessly. George Curzon has been cast for the dual rôle of Mr. Darling and Captain Hook. He has recently been playing opposite Jean Forbes-Robertson in "An Object of Virtue," and is the son of Ellis Jefferys. Mary Casson will again play "Wendy," and Stella Patrick Campbell will take the part of Mrs Darling. It is hoped that the whole cast will be settled by the end of this week.

"A Murder Has Been Arranged."

With the exception of J. H. Roberts, John Cheatle, and Viola Compton, the cast for Emlyn Williams' play, "A Murder Has Been Arranged," due this (Wednesday) evening at the St. James', is the same as that which appeared in the Repertory Players' recent Sunday night production. The play is produced by the author.

Embassy's Next Production.

"Black Cottage," a new three-act play by Agatha Christie, is due at the Embassy on Dec. 8th. The central figure will be Hercule Poirot, the famous French detective, who appeared previously in the authoress's play "Alibi," and who is likewise well known to readers of her works. The Christmas production at Swiss Cottage will be "Carpet Slippers," written by W. A. Darlington.

A Quadruple Bill.

The Arts Theatre Club will present on Sunday next a quadruple bill, which is intended to provide a demonstration on behalf of one-act plays. The programme will consist of "Birds of a Feather," by J. O. Francis, the young Welsh dramatist, "The Cardinals' Collation," adapted by H. A. Saintsbury from the Portuguese, "The Carrier Pigeon," by Eden Phillpotts, and "The Prologue to 'The Devil,'" by Benn W. Levy, which is a complete one-act play in itself. The casts of these plays will include Cedric Hardwicke, Diana Wynyard, Norman McKinnel, Oscar Asche, D. Hay Petrie, George Hayes, H. A. Saintsbury, Robert Cunningham, and Amy Veness.

Mr. Percy Hutchison.

The lessee and manager of the Theatre Royal, York, has undertaken to raise funds for the founding at the York County Hospital of a new ward, to be named "The Percy Hutchison Children's Ward," and with this object in view he is organising a special matinée at his theatre on December 9th. Many London stars have offered their services and support, and Mr. Hutchison has obtained the patronage of H.R.H. Princess Mary, who has graciously promised to be present.

"Jane's Legacy."

The next production at the Duchess Theatre will be "Jane's Legacy," a comedy by Eden Phillpotts, which will be presented by Sir Barry Jackson on or about December 15th. The leading parts will be played by Louise Hampton, Viola Lyel, Frank Pettingell, Henry Caine and Colin Keith-Johnston. The play will be produced by H. K. Ayliff.

Edith Evans.

Miss Edith Evans has returned to town after a holiday in Italy. She has had one or two tempting offers, but will not return to management for some time.

"Folly To Be Wise."

In addition to those by Vivian Ellis, there will be numbers in "Folly To Be Wise" (the Hulbert-Murray revue, due at Southsea on December 1st) by Philip Braham, Leslie Sarony and Noel Gay; while sketches by Harry Wall and Arthur Wimperis will be interpolated in the Dion Titheradge "book." The principals supporting Cicely Courtneidge, Mary Eaton, Al Trahan and Nelson Keys will include Ivor and Joan McLaren, Bibi Delabere, Laurence Green and Phyl Arnold. The scenery will be designed by Victor Hicks. The play is destined for the Piccadilly Theatre about January 7th.

"Frederica."

"Frederica" will finish its run at the Palace Theatre on December 13th, and then go to the Prince of Wales' Birmingham, for a Christmas season.

"The Queen Bee" for the Prince of Wales's.

Adapted by Jose G. Levy, from the French of Andre-Paul Antoine, "The Queen Bee" will be presented by B. and S. Comedies at the Prince of Wales' Theatre on Tuesday next, with Miss Iris Hoey in her original part The comedy was successfully produced by the Repertory Players one Sunday evening at the Savoy Theatre some weeks ago with Miss Iris Hoey as the 'love vampire," and there was a general demand that the play should be presented to public. A number of West End managers were anxious to secure the play for production, but at the time it had not been passed by the Lord Chamberlain. The moment all formalities were completed it was immediately snapped up by B and S. Comedies.

Royalty Theatre.

Leonard Ide's new three-act comedy, "A Marriage has been Disarranged," which will be Leon M. Lion's first production at the Royalty Theatre, will open at the Devonshire Park Theatre, Eastbourne, on Monday, December 1st, and come to town on the Tuesday or Wednesday of the following week.

Mary Newcomb, Lady Tree, S. J Warmington and Brian Aherne will play the principal parts. The action of the play takes place in a fashionable summer resort on the Bosphorous, near Constantinople. All the important characters are English people living or staying there. The play will be produced by Leon M Lion.

Edwin Lawrence in New Production.

After nearly a year with "Funny Side Up," Edwin Lawrence is rehearsing for the same firm "Midnight Madness," a new production written by himself, which opens on December 8th, at Wolverhampton.

A New Touring Company.

Mr. J. R. Gregson, who is well known at the Leeds and Bradford Civic Theatres as an actor, author, and producer, is co-operating with Mr. J. L. Hodson, journalist and playwright, to form a touring company. Mr. Gregson will commence a nine weeks' tour next January with the following repertory: "The Devil a Saint" and "T'Marsdens," by himself, and "These Fathers," by Mr. Hodson.

The Maurice Chevalier Season.

A lavish spectacular revue, which Clifford Whitley will produce in the space of twenty-four hours will occupy the whole of the first part of the programme at the Dominion Theatre, which commences on Monday, Dec. 1st, and an elaborate setting will be provided for Maurice Chevalier's final number, "Sweeping the Clouds Away." The revue, which will be under the direction of Francis Mangan, the Paramount production chief, is being got together from all parts of Europe. Two troupes of English girls are being brought specially from Berlin and another from Paris, and the various sections will be welded together into one show during the night of Sunday, November 30th, and a few hours on the following day.

In view of the heavy rehearsals that will be involved, Maurice Chevalier has decided to come to London on Friday, November 28th, arriving at Victoria Station on the Golden Arrow train at 6.35. During his visit to London, Maurice Chevalier will stay at the May Fair Hotel, and a large supper party will be given in the restaurant there on his opening night, December 1st, which will be attended by leading social people, together with "star" English artists who are anxious to pay tribute to him.

"The Cathedral" Dramatised.

The next production by the Swanage Repertory Company at the Players' Theatre will be "The Cathedral," adapted by Marion Fawcett (assisted by H. Oldfield Box) from Hugh Walpole's novel. The story deals with the lives of a few brilliantly-drawn characters in a cathedral town, who live and move in the shadow of the great cathedral which looms over their lives almost like a human presence. Norman V. Norman will play the part of the Archdeacon, with Geoffrey Clarke as the modernist Canon, who is his relentless opponent throughout. Christine Silver is the Archdeacon's wife, who leaves him and her grown-up son and daughter (Ormiston Miller and Christine Lindsay) for the Rev. Henry Morris (Atholl Fleming). Buena Bent will be the family servant, and other important parts will be played by Frederic Cooper and Ethel Ramsay.

"Getting George Married."

"Getting George Married," a new play by Florence Kilpatrick, is being presented at the Everyman Theatre tonight, with Louise Hampton, Brember Wills, Sunday Wilshin, Bruce Belfrage and Marie Dainton in the cast.

Death of Mr. George E. Morrison.

We regret to announce the death, at the age of 70, of Mr. George E. Morrison, a well-known figure for many years in legal, journalistic, and theatrical circles. Mr. Morrison was a barrister-at-law, a Fellow of the Institute of Journalists, and President of the Critics Circle 1918-20. He was the author and part-author of plays, one of which, "Don Quixote," was produced by F. R. Benson. He worked for many years as the dramatic critic of "The Pall Mall Gazette," and later of "The Morning Post."

Homes for Actors' Children.

Lady Howard de Walden has taken six seats for the all-star matinée which will be given at her London residence, Seaford House, on Friday. Sir John Martin Harvey, the Graham Moffat family, Jean Sterling Mackinlay and W. J. Squire are among famous artists taking part.

The proceeds will go to the hostels which the Actors' Church Union runs for the benefit of children whose parents are players on tour. A new hostel for this deserving purpose has just been opened at Hammersmith.

"Twelve Hours."

The run of "Twelve Hours" at the Comedy will begin on Saturday. There have been several alterations in the originally chosen cast, which now comprises Chas. Quartermain, Chas. Carson, Eric Maturin, H. Saxon-Snell, D. J. Williams, Hugh Williams, Douglas Burbidge, Martita Hunt, Jessie Winter and Phyllis Thomas.

Everyman Theatre Guild.

"Getting George Married," the comedy by Florence Kilpatrick, will be produced at the Everyman to-day (Wednesday). Among the artists appearing in the production are Louise Hampton, Brember Wills, Bruce Belfrage and Marie Dainton.

"THE UNDISCOVERED COUNTRY."

AT THE PLAYERS' THEATRE.

A Play in Three Acts, by Anthony Merryn, produced at the Players' Theatre on Thursday, November 20th, 1930.

Mrs. Sapwell	Caroline Keith
Rosevean	Ormiston Miller
Tregarthen	Ambrose Day
Doctor Dorset	George Wray
John Starling	Patrick Gover
Florence Mapleson	Sibyl Jane
Conrad Mapleson	Harold Payton
Stella	Rosamund Greenwood
Producer	Philip Godfrey.

The next world is perilous ground for even the experienced dramatist to tread. But Mr. Anthony Merryn, about whose play, "The Undiscovered Country," are signs that stamp him as a novice to the craft, has entered it with more boldness than discretion; and the result is three acts which fail to make any other impression than that of torturing boredom, mixed with an uncomfortable feeling that what is deepest and most sacred in man's consciousness is being treated in a manner quite unworthy of it.

The body of a young lady drowned at sea is brought to the house on the cliff of one of those impossible stage doctors who, in the worst sort of plays, are invariably to be found living in mysterious seclusion on a rocky promontory—where the wind wails eerily—somewhere round the coast. This doctor has found the secret of life, and with the consent of the dead girl's husband—a young painter, we are told, though he never convinces us on the subject for one moment—and her brother, he proposes to revive her. There is an elder sister who thinks the dead should keep their place for the very good reason that she is in love with the painter.

The drowned girl is brought back to life, and for a solid act recounts her experiences in the other world in stale, tasteless language, while the others stand round and at intervals interrupt her with silly questions. In the last act it is decided that she shall be allowed to die again, for she does not fit in with the earthly scheme any longer.

The whole dreary business is rendered ever sorrier by the inclusion of a village nit-wit supposed to supply the humour. We will refrain from discussing the acting, for it is hard to see how the most brilliant cast in the world could have brought life and reality into the proceedings. Matters were not helped by the intolerable general slowness of the production.

"MARRY THE GIRL."

AT THE ALDWYCH.

A New Farce in Three Acts, by George Arthurs and Arthur Miller, presented by Tom Walls and Reginald Highley at the Aldwych Theatre on Monday, November 24th.

Banks	George Barrett
Jane Elliott	Doreen Bendix
Mrs. Elliott	Ethel Coleridge
Walford Gibbs	Ralph Lynn
Mrs. Chattaway	Mary Brough
Cyril Chattaway	Denis O'Neil
Hugh Delafield	Tom Walls
Doris Chattaway	Winifred Shotter
Sergt. Burrows	Philip Carlton
Sir Anthony Plumstead	Gordon James
Mr. Justice Sparrowhawk	J. Robertson Hare
Mervyn Parkes	Archibald Batty

The same formula with a different authorship! Mr. Ben Travers has been unable to supply the "mixture as before" and the Aldwych has had to fall back upon Messrs. George Arthurs and Arthur Miller, who have obviously written this play with an eye on Mr. Ralph Lynn and Mr. Tom Walls and the other members of the company. The mixture is inclined to run perilously thin at times, and surely it is a mistake to have the big scene at the end. To lead to the breach of promise case, which had some hilariously funny moments, especially when the defendant, Mr. Lynn, was in the box, these were two acts that should have been worked into one. All the authors had to tell us was that "Wally" Gibbs (Mr. Lynn) had become engaged to one pretty girl while he was still carrying on with the even prettier assistant in the scent department of the big stores where he did his shopping. Mr. Tom Walls became involved as Wally's barrister friend. He agreed to take the charming scent shop girl off his friend's hands and then, by a fluke excusable in farce, found that he had been briefed to conduct her breach of promise case in court. There were some bright moments in the cross-examination, but the sudden ending, when Mr. Lynn proposes again to the defendant and Mr. Walls announces that he is married to the other girl, was a disappointingly lame ending to the play.

"Marry the Girl" is the wrong shape for a farce, but it amused the audience on the first night. Fortunately it provides Mr. Tom Walls with rather better opportunities than he sometimes has in his own theatre, and he and Mr. Lynn, who has rarely been funnier than in the scene in the witness box, are delightful together. Miss Winifred Shotter is deliciously appealing as the reluctant plaintiff, and Miss Mary Brough bristles and bridles as formidably as ever as her mother. There is too little of Mr. J. Robertson Hare, although he makes the most of the part of a comic judge, and one missed the winsome plaintiveness of Mr. Kenneth Kove. Why was he not cast for the part of Cyril Chattaway? Mr. George Barrett does well as the fruity and resourceful butler, Miss Doreen Bendix acts nicely as the other girl, and there are good performances by Miss Ethel Coleridge, Mr. Philip Carlton, Mr. Gordon James and Mr. Archibald Batty. But—is "Marry the Girl" quite up to the Aldwych standard?

G.W.B.

"STURM IM WASSERGLAS."

COSMOPOLITAN THEATRE PRODUCTION.

A comedy in three acts by Bruno Frank, presented in the original German by J. T. Grein, at the Arts Theatre on Sunday, November 23rd.

Viktoria Thoss	Luli Hohenberg
Betty	Joan Clement Scott
Burdach	Guy Pelham-Boulton
Frau Vogl	Alix Grein
Lisa Quilling	Gertrude Gould
Doktor Konrad Thoss	Gerald Cooper
Pfaffenzeller	Leo de Pokorny
Quilling	Victor Fairley
Vorzitzender	Austin Trevor
Gerichtsdiener	William Rose
Erster Schöffe	Roger Marley
Zweiter Schöffe	W. Earle-Grey
Staatsanwalt	Sydney Melbourne
Unzelmarnn	Owen Griffith
Toni	Toni Oaklane

Mr. Grein has added one more to the rapidly-lengthening list of his Cosmopolitan Theatre productions. Bruno Frank's comedy was greeted with warm applause on Sunday by a most appreciative audience. It is well called "A Storm in a tea-cup." The action, which takes place in a South German town, shows the aspirations and ambitions of a self-important man, Thoss, who is a candidate for the mayoralty, but the events which occur are caused by—a dog! Burdach, a journalist, comes to interview Thoss, and while waiting to see him is entertained by Viktoria his wife. When Thoss arrives he is brought some papers to sign, among them the death sentence of a dog whose licence has not been paid. The owner of the dog, Frau Vogl, pleads for it, but Thoss says nothing can be done now even if the licence were paid six times over. Viktoria and Burdach (who offer to pay) also plead for the dog, but Thoss is adamant. The next day the whole story of the dog appears in the "Evening Post." Lisa, wife of Quilling, the proprietor, comes to tell Viktoria, and sobs as she also describes how Burdach's meeting was broken up by barks from the audience. Burdach is announced and Lisa goes away in indignation. Viktoria finds out from Burdach that in his youth he was tormented by the sufferings of horses and has sworn always to champion the cause of animals. Thoss and Quilling are convinced that Burdach has been paid by the opposition. They try to force him to write an article retracting his words, but he refuses. He is prepared to lose his job. The crowd outside his house calls for Thoss and greet him with howls and barking. Lisa makes it clear now to the others that she is in love with Thoss. At this moment the Town Hall Clerk arrives and announces that the dog has been stolen from his custody.

The scene changes to a court of law—Burdach is charged with the theft of the dog. Quilling and his wife—who are to be divorced—give evidence. Frau Vogl brings Toni the dog. Viktoria tells Burdach that she is divorcing her husband. Burdach is bound over for three years—and all's well that ends well. Viktoria pairs off with Burdach and Lisa and Quilling seem reconciled.

Luli Hohenberg was a captivating Viktoria, and her performance was one of the most graceful we have witnessed in these productions. Guy Pelham-Boulton brought out well the courage, youthful sincerity and the sense of humour, too, in the character of Burdach—a very pleasing performance. Gerald Cooper did very well as the not-too-human Dr. Thoss. Victor Fairley conveyed the right idea of newspaper opulence as Quilling, and Gertrude Gould gave a realistic study of the slightly-snobbish and inclined to be hysterial Lisa. One of these productions would not be complete without Leo de Pokorny, and he provided any amount of humour as the Town Hall Clerk. Last but far from least the causes of the "storm"—Alix Grein was a delightful Frau Vogl—an excellent character study—and Toni must surely be the most docile dachshund in England! Production by Michael Orme.

"The Borrowed Life."

The next production of the Incorporated Stage Society, "The Borrowed Life," by Gladys Parrish, will take place on December 14th and 15th, instead of the 7th and 8th, as originally intended. The play is of great interest to the literary as well as the dramatic world, as it is clearly inspired by the latter part of the life of Turgeniev, when he was living in Paris with the family of the celebrated singer, Viardot Garcia.

"Let Us Be Gay."

Owing to the Lyric Theatre being required by Basil Foster and Tom Miller's Christmas production of A. A. Milne's "Toad of Toad Hall," the run there of "Let Us Be Gay" will end on Saturday, December 13th. This will be Miss Tallulah Bankhead's last appearance at the Lyric Theatre prior to her departure for Hollywood, whither she goes early in the New Year to fulfil a moving picture contract that she has recently signed.

Miss Ivy Tresmand

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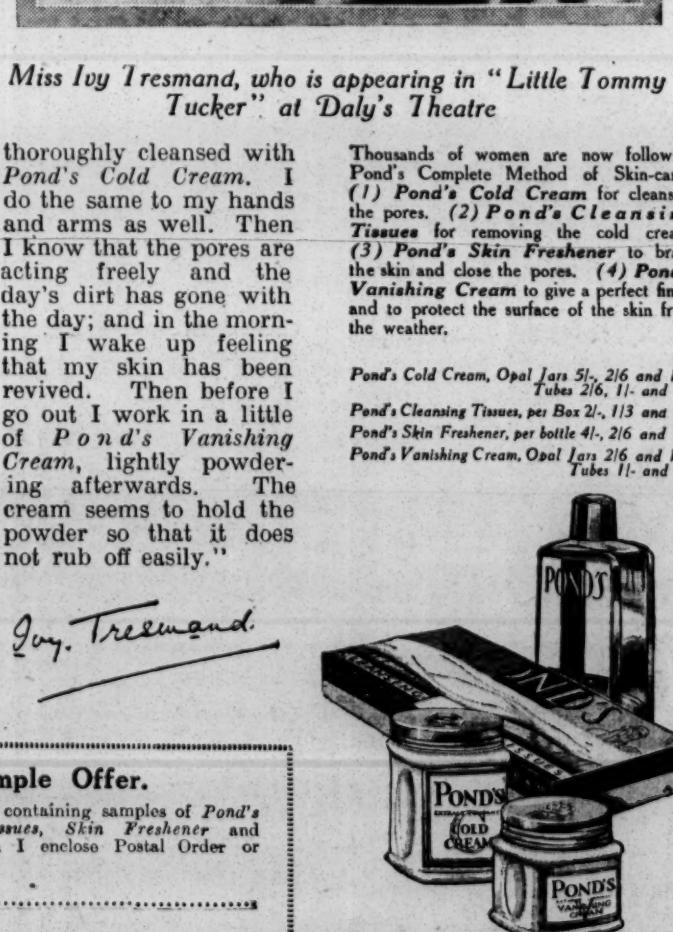
Ivy Tresmand.



Miss Ivy Tresmand, who is appearing in "Little Tommy Tucker" at Daly's Theatre

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HORATIO NICHOLLS' GIPSY MELODY
MEET ME IN MY DREAMS TO-NIGHT
PRINCESS ELIZABETH
MOLLY
ROMANCE
SILV'RY MOON
LAZY LOU'SIANA MOON
WHEN I PASSED THE OLD CHURCH DOOR

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NEXT WEEK'S CALLS.

MONDAY, DECEMBER 1, 1930.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR DEC. 22, 1930, NOW DUE.

ADAMS' AGENCY DIRECTION.

GRANTHAM THEATRE ROYAL.—"Lady Brownlow."
HULL ALEXANDRA THEATRE.—"Find the Baby."
YORK EMPIRE THEATRE.—"Painting the Town Red."

BROADHEAD CIRCUIT.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Will Murray presents "Super Casey's Court."
ASHTON-UNDER-LYNE PAVILION THEATRE.—Talkies.
BURY HIPPODROME.—Talkies.
ECCLES CROWN THEATRE.—Eccles Amateur Dramatic Operatic Society present "The Last of Mrs. Cheyney."
LIVERPOOL PAVILION THEATRE.—W S R Productions present "Painted Dolls" Revue.
MANCHESTER EMPRESS THEATRE.—Talkies.
MANCHESTER HULME HIPPODROME.—Wal Langtry presents "Council Houses" Revue.
MANCHESTER JUNCTION THEATRE.—Talkies.
MANCHESTER METROPOLE THEATRE.—Bert Terrell presents "The Veteran Stars of Variety" and full Variety Company.
MANCHESTER KING'S THEATRE.—Lew-Jay Productions present "Mirth Diggers" Revue.
MANCHESTER OSBORNE THEATRE.—Harry Beresford presents "Sensational."
MANCHESTER QUEEN'S PARK HIPPODROME.—Talkies.
MORECAMBE WINTER GARDENS.—Pictures and Dancing.
PRESTON KING'S PALACE THEATRE.—Talkies
PRESTON ROYAL HIPPODROME.—Harry Anthony presents "Playthings" Revue.
SALFORD ROYAL HIPPODROME.—Fred D. Neilson presents "Unemployed" Revue.
(For all above, Monday band rehearsal, 2.)

COLLINS AND GLADWIN TOUR.

DEVONPORT ALHAMBRA.—Talkies.
NORWICH THEATRE ROYAL.—"Journey's End."
SWINDON EMPIRE THEATRE.—"Why Go to Paris?"
WINDSOR THEATRE ROYAL.—"Journey's End."

FRED COLLINS' VARIETY AGENCY, LTD., DIRECTION.

ABERDEEN TIVOLI THEATRE (reh. 1).—George West's Revue, "The Playbox," cast including George West, Sylvia Watt, Jack Anthony, etc.
EDINBURGH THEATRE ROYAL (reh. 12).—Florrie Forde's "Red Riding Hood" Pantomime, cast including Florrie Forde, Bud Flannigan, Chesney Allen, Aletta Turner, etc.
GLASGOW METROPOLE (reh. 12).—Pantzer's Midgets, Billy Resso, The Skating Riots, Embert Sisters, Edith and Zaldo, Jack E. Raymond, Marcus.
GLASGOW OXFORD.—Company as booked.
LIVERPOOL SHAKESPEARE (reh. 12).—James Jewel and Co., Carino and Joan, Mitchell and Peru, The Four Carlos, Teresa Russell, Billy Matchett, Jock Mckay, Rue Lambert and Partner, Forde and Kingsley, and company as booked.

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BRADFORD NEW VICTORIA (reh. 11).—Week, Kendall Capps, Ashton and Rawson.
CANTERBURY MUSIC HALL (reh. 10).—Week, "Sailors On Parade," Nan Foster, Billy Shenton, Savoy Male Octette, Cabaret Four, Leslie Pierce.
CLAPTON RINK (reh. 10.30).—Mon., Imito, Graham and Douglas. Thurs., Jefferies and Warner Ciro and Hyde.
EAST HAM PREMIER (reh. 11).—Mon., Leo Sax Trio, Gertrude Concannon. Thurs., Three Creighton Boys with Beryl Evetts, Ken Kerry.
FINSBURY PARK RINK (reh. 11).—Week, Caits Bros., Ivan and Partner.
KENNINGTON THEATRE (reh. 11.30).—Mon., Sid Royce and Partner, Bob and Alf Pearson, Irene Ford.
LONDON, S.W., NEW VICTORIA (reh. 10).—Week, Lindsay and Mason, Mary and Erik, The Four Flashes.
LUTON PALACE (reh. 11).—Week, Cleo La Mar and Carmen, Low and Webster.
MILE END EMPIRE (reh. 11.30).—Mon., Varney and Butt, Dennis Duo. Thurs., Briar and Hedge, Rego Twins.
NEW CROSS KINEMA (reh. 11).—Mon., Wyn and Ivy, Harry Taft. Thurs., David and Muriel Lewis, Winthrop and White.
PECKHAM TOWER (reh. 10.30).—Mon., Keith Wilbur, Lewis Winthrop and White. Thurs., Hamilton Conrad and his Pigeons, Nora Bancroft and Partner.
PRESTON NEW VICTORIA (reh. 10).—Week, "Petals," Terry's Ten Girls, Rosa Pinkerton, Wolkowsky and Nadia, Bonetti Bros.
SHEPHERD'S BUSH PAVILION (reh. 10).—Week, "Follies and 1890." Eight New Victoria Girls, Loranna, Kennedy and Aldis, Chas. Ellis, Three Brooklyn Boys, Marie Hillier.
SOUTHALL PALACE (reh. 10.30).—Week, Terry Babes of Variety.
STAMFORD HILL REGENT (reh. 11).—Week, Jerome and Ryan, Cecile Bronson.
STAMFORD HILL SUPER (reh. 11.30).—Mon., Briar and Hedge, and company as booked. Thurs., Sid Royce and Partner, Varney and Butt.
STRATFORD BROADWAY (reh. 11).—Week, Blue Slavonic Company, Wynne Cartwright.
TOTTENHAM PALACE (reh. 11).—Mon., Fyne and Hurley, Hamilton Conrad and his Pigeons. Thurs., Wyn and Ivy, Kondo and Hanako.

GENERAL THEATRE CORPORATION, LTD.

BIRMINGHAM HIPPODROME (reh. 12) (Flat Pitch).—Layton and Johnstone, Bobby Dean, Audrey and Walters, Clay Keyes, Three Happy Boys, Byron and Byron, Leslie Strange, Renette Bros.
BOSCOMBE HIPPODROME (reh. 1.30) (Flat Pitch).—Will Fyffe, Coram, Valencia Trio, Terry and Yorke, Torrani, Charteris and Dickson, Gandey's Circus, De Haven and Page.
BRIGHTON HIPPODROME (reh. 12) (Flat Pitch).—"Happy People."
HOLBORN EMPIRE (reh. 11) (Flat Pitch).—Jack Payne and his Band, Frank and Harry Seaman, O'Gorman Bros., Three White Flashes, Geo. Lacy, Cresso Bros., Dorray Sisters and Hilda, and company as booked.
LEEDS HIPPODROME (reh. 12) (Flat Pitch).—Julius Darewski and Tommy Handley's Wireless Show, "Hello, Folks."
LIVERPOOL HIPPODROME (reh. 11) (Flat Pitch).—"The House that Jack Built."
LONDON PALLADIUM (reh. 11) (Flat Pitch).—Rose Perfect, Billy Bennett, G. S. Melvin, Lime Trio, Duffin and Draper, Felovis, Lohse and Sterling, Gene Sheldon, and company as booked.
NEWCASTLE HIPPODROME (reh. 11) (Flat Pitch).—"Une Nuit Excitante."
PENGE EMPIRE (reh. 12) (Flat Pitch).—"On the Spot."
PORTSMOUTH HIPPODROME (reh. 12) (Flat Pitch).—"Victoria Vanities."
SOUTHAMPTON HIPPODROME (reh. 12.30) (Flat Pitch).—James Hunter's Road Show, "Menu."
SOUTHEND HIPPODROME (reh. 12) (Flat Pitch).—"Beauty On Parade."
WOLVERHAMPTON HIPPODROME (reh. 12) (Flat Pitch).—Billy Merson in "Avec Moi Ce Soir."

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ALDERSHOT HIPPODROME.—"Third Time Lucky."
KINGSTON EMPIRE.—Arthur White's "Pontoon, Ltd."

LONDON SYNDICATE HALLS.

(*See page 13.*)

THE MACNAGHTEN VAUDEVILLE CIRCUIT LTD.

BLACKBURN.—Sir Robert Peel and Band, Tom Gott, Four Saxon Girls, Mitzsukao, Three Odellys, Les Beaucaires.
BRADFORD.—Tiny Town Follies, Sun Yat Sen Martyn and Florence, Henry Ford, Con Ingham, Jimmy Mac, Wee Vivian.
CARLISLE.—Roya Sisters and Dolinoff, Terry Wilson, Jimmy Campbell, Brown and White, Raymond Smith Lena Brown, Flying Potters, Dewar Duo.
HALIFAX.—Olsen's Sea Lions, H. Pantz and Midgets, The Carltons, The Willenors, Desmond Kelvin, Hind Sisters and Revill.
HUDDERSFIELD.—Wee Georgie Wood, George Formby, Kiraku Bros., Ray Barbour, Ancaster, Toots and Partner, Four Brownie Boys, Florence Oldham.
SOUTHAMPTON.—Ella Shields, Artemus, Audrey Knight and Sonny Day, Jonny Walker and Mascot, Four Rich Sisters, Percy Pryde, Du Marte and Denzar, Los Cottrillos
WARRINGTON.—Meteor Prod. present "The Singing Clown."
(At the Palace, Southampton; Palace, Carlisle; Palace, Blackburn; orchestra low pitch. Rehearsals at all Halls at 12 o'clock.)

MOSS' EMPIRES, LTD

ABERDEEN H.M. (reh. 11) (Low Pitch).—"Oh! I Say."
BIRMINGHAM EMPIRE (reh. 12.30) (Low Pitch).—"All Right on the Western Front." Cast includes Tom Gamble.
BIRMINGHAM THEATRE ROYAL (reh. 11) (Low Pitch).—"The Co-Optimists."
BLACKPOOL OPERA HOUSE (reh. 11).—The Blackpool Amateur Operatic Society in "The Hit Deck."
BRADFORD ALHAMBRA (reh. 12.15) (Low Pitch).—Francis Laidler's "The Reply to the Talkies."
CARDIFF EMPIRE (reh. 1) (Low Pitch).—Archie Pitt's Road Show, including Gracie Fields, The Prontos, Fields and Rossini, Harold Walden, Auntie, Laurel Bros., The Pitt Girls, Tommy Fields.
EDINBURGH EMPIRE (reh. 11) (Low Pitch).—Will Hay, The Two Rascals, Bryden Currie, George Betton, Hengler Brothers, The Desardos, Valeiro Brothers, Rob Climse and Co.
FINSBURY PARK EMPIRE (reh. 1) (Low Pitch).—Harry Lauder, Norman Carrol, Mdle. Levanda, The Three Matas, Dick and Edna Adaire, Burr and Hope.
GATESHEAD EMPIRE (reh. 11).—"The Denville Stock Company."
GLASGOW ALHAMBRA (reh. 11) (Low Pitch).—"Silver Wings." Cast includes Harry Welchman. (2nd week.)
GLASGOW EMPIRE. Theatre closed for re-building.
HANLEY GRAND THEATRE (reh. 12.30) (Low Pitch).—Alfred Butt, in conjunction with Lee Ephraim, present "The Desert Song." Cast includes Sanders Warren, Sylvia Welling and George Lane.
HULL PALACE (reh. 1) (Low Pitch).—Bostock's Royal Italian Circus.
LEEDS EMPIRE (reh. 1) (Low Pitch).—Francis Laidler presents "Alive and Kicking." Cast includes Jack Edge.
LEEDS THEATRE ROYAL (reh. 11) (Low pitch).—The Carl Rosa Opera Co.
LIVERPOOL EMPIRE (reh. 1) (Low Pitch).—Alfred Butt in conjunction with Lee Ephraim present "The Desert Song." Cast includes Alec Fraser, Kitty Reidy and John E. Coyle. (2nd week.)
LONDON HIPPODROME (reh. 11).—Herbert Clayton and Jack Waller, in association with Moss' Empires, Ltd., present "Sons O' Guns." Cast includes Bobby Howes, Robert Hale and Mireille Perrey.
MANCHESTER PALACE THEATRE (reh. 11) (Low Pitch).—Lee Ephraim presents "Rio Rita." Cast includes Howett Worster, Daisy Elliston, and Freddie Forbes. (2nd week.)
NEWCASTLE EMPIRE (reh. 1) (Low Pitch).—Albert, Sandler and Co., Scott and Whaley, The Kirks, Jean Kennedy, Norman Clare, Betty Warren, The Bostons, Austal and Arthur.
NEW CROSS EMPIRE (reh. 1) (Low Pitch).—Naughton and Gold, Sisters Green, Robb Wilton, Kimberley and Page, Sylvestre, D'Alba, De Suter Brothers.
NEWPORT EMPIRE (reh. 12) (Low Pitch).—"The Dug-out Melody." Cast includes Jimmy Leslie.
NOTTINGHAM EMPIRE (reh. 1) (Low Pitch).—"Fine Feathers." Cast includes Marie Ambrose and Dan Young.
NOTTINGHAM THEATRE ROYAL (reh. 12) (Low Pitch).—"The Folies Bergere" Revue. Cast includes Shaun Glenville and Marika Rokk.
PORTSMOUTH THEATRE ROYAL (reh. 11).—The Denville Company in "The Silver King."
SHEFFIELD EMPIRE (reh. 11) (Low Pitch).—"Fancy Free." Cast includes Talbot O'Farrell.
SOUTHAMPTON EMPIRE (reh. 1) (Low Pitch).—Jack Buchanan and Company in "Stand Up and Sing."
SOUTHSEA KING'S THEATRE (reh. 1.30).—"Folly to be Wise." Cast includes Cicely Courtneidge, Mary Eaton, Nelson Keys, Al. Trahan.
SOUTH SHIELDS EMPIRE (reh. 1).—"High Toppers."
SOUTH SHIELDS THEATRE ROYAL (reh. 1).—"The Denville Stock Company."
STRATFORD EMPIRE (reh. 1) (Low Pitch).—"Show Life." Cast includes Tommy Mostol, Ray Zack, and Sydney Wilson.
SUNDERLAND EMPIRE (reh. 11) (Low Pitch).—"Pageant on Parade."
SUNDERLAND THEATRE ROYAL (reh. 1).—"The Denville Stock Company."
SWANSEA EMPIRE (reh. 2) (Low Pitch).—Samson, Peel and Curtis, Victoria Carmen, Aston Bros. and Lady, Antinette and Jan Kibi, Stan Stafford, Nixon Grey, "Mr. and Mrs. Toby."
VICTORIA PALACE. Theatre closed for re-decoration.
WEST HARTLEPOOL EMPIRE (reh. 11).—"Amateurs."

STOLL TOUR.

(*See page 13.*)

MISCELLANEOUS.

ASTON HIPPODROME (reh. 12).—"A Military Pickie."
AYE GAIETY (reh. 1) (Flat Pitch).—Dave Willis, Pete Davis, Maxwell Carew, Ramon and Nada, Edythe Hyland, Peters and Morris, Jenkins Bros., Dessie Desmond Girls.
BARROW TIVOLI (reh. 1).—"Après Vous."
BLACKPOOL OPERA HOUSE.—Blackpool Amateur Operatic Society.
BLACKPOOL PALACE VARIETY THEATRE.—Mona Vivian, Gardy and Macson, Marie Nyman, Three Eddies, The Simpson Duo, Andy Andrews, Payne and Hilliard.
COVENTRY HIPPODROME (reh. 12).—Gertie Gitana, and Variety Company as booked.
EXETER HIPPODROME.—Lily Morris, Armour Boys, Chas. Gordon, Fred Lake and Partner, Bernhart and Young, Mex and Lex, etc.
HEREFORD KEMBLE THEATRE.—Hugh Stanhope's "West End Revels."
ISLINGTON CARLTON (reh. Mon. 11).—Presentation, with Jan Ralfini and his Band, Jack and Hilda Grayson, Sandy Powell.
KEIGHLEY HIPPODROME (reh. 11.30) (Low Pitch).—Terence Byron in "None So Blind."
NORTHAMPTON NEW THEATRE (reh. 12).—"Lilac Time."
NORTHAMPTON OPERA HOUSE (reh. 11.30 a.m.).—Northampton Repertory Players in "Murder on the 2nd Floor."
PLYMOUTH PALACE.—"The Show's the Thing."
POPLAR QUEEN'S (reh. 4).—"The Mirth Parade."
READING PALACE (reh. 12).—"Fun Showers."
SCUNTHORPE PALACE.—"Splendour."
SHEFFIELD HIPPODROME (reh. 12).—The Houston Sisters, and company as booked.
SHOREDITCH "LONDON."—Charlie Higgins, Schofield and Barclay, Groom and Ferrata, Harry Marsh, Daly Sisters and Marr, Foster and Marsh, Horace Lane and Marie Douglas, etc.
UPTON PARK CARLTON (reh. Mon. 11).—Jack Lane, Lily Moore and Percy Martin, Hayden and Nevard.
WALHAM GREEN GRANVILLE (reh. 12) (Flat Pitch).—"Snapshots."

King of Yodellers.

Harry Wulson, the Anglo-Dutch entertainer who is justly entitled "The King of Yodellers," is back in town for a week at Shepherd's Bush Empire, where he is meeting with a big reception for his fine singing and artistic yodelling. He goes to Leicester on Monday, and will be back at Stamford Hill and Mile End on Dec. 8th.

Seeing Is Believing.

This is the pass-word of the Three White Flashes who accomplish in the world of skating the most unbelievable feats. This week they are causing quite a big bit of excitement at the Palladium, and next week they are at Holborn Empire.

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GRAND ORDER OF WATER RATS.

ANNUAL BANQUET AND BALL.

Five hundred people were present at the Park-lane Hotel on Sunday for the annual banquet and ball of the Grand Order of Water Rats. It was a very festive occasion. King Rat Talbot O'Farrell and Queen Ratling Minnie O'Farrell received the guests.

The loyal toast was observed quite early in the proceedings, and later Mr. R. H. Gillespie rose to propose that of "The Grand Order of Water Rats." He hoped that the acoustics were better there than at a theatre he was recently connected with. He had no idea that he had to propose that toast—the toast of the evening—when he arrived. Last year when he proposed a toast, he had lots of rats on his farm. He had not been down on his farm now for thirteen days, until that morning. His bailiff told him then that he had killed seventeen rats and had quite a good time. Well he hoped to have a good time with the Rats that night. In his opinion, that banquet and ball was the best gathering during the whole year. It was forty-one years since the Grand Order of Water Rats was formed. It was an order of camaraderie, good fellowship and help for the underdog. Loud dissent greeted Mr. Gillespie's reference to the Lady Ratlings Order as a sideline. One reason that Sir Oswald Stoll, Mr. George Black and himself wished to see that Order prosperous was that they might soon found a home for indigent managers. A gathering such as that must show that the Order meant something! He hoped they would all support the great "Rats'" night at the Hippodrome on December 21st. His experience, after thirty years' connection with variety, was that no one helped other folk like their own profession.

Mr. Talbot O'Farrell.

In his reply, King Rat Talbot O'Farrell said that it was a very pleasing duty to respond on behalf of what had been the very best Society for over forty years. The whole work had devolved upon a committee of six to eight. He was proceeding to describe how the Lady Ratlings were formed when Mrs. O'Farrell interjected, "It's not the Lady Ratlings, but the Rats you are supposed to be talking about." There were 497 people present that night, which showed the success of their Order. He thanked Mr. R. H. Gillespie from the bottom of his heart, and asked all the Water Rats present to drink to him.

Mr. Will Hay.

Proposing the toast of "The Ladies and the Grand Order of Lady Ratlings," King Rat-Elect Mr. Will Hay said that he did so with reluctance. Last year Charles Austin did this in an excellent humorous speech. Referring to a recent flight to the Far East, he said why any lady wanted to fly anywhere alone beat him! The Grand Order of Lady Ratlings had made marvellous progress in a very short time. Their enthusiasm was colossal and their untiring energy amazing. They did not know what happened at their Lodge meetings. This they could only surmise. On Lodge meeting days his wife was more cheery than usual, and he suggested that the ladies should hold their meetings more frequently. If the Rats used their club as much as the Ratlings did, it would be better for all concerned. As it was, they had a situation unique in Clubland where husbands and wives used the same club. In spite of, or because of this, it was really a nice quiet place. They congratulated the Lady Ratlings on their success.

Queen Ratling's Reply.

Mrs. Minnie O'Farrell said that she was proud to respond to the toast. She took exception to Mr. Gillespie's remark, however, that the Lady Ratlings were a sideline. They were the goods in the shop window, and a very big asset. The Water Rats had helped them to an enormous extent. In their Order were the most distinguished names in the variety profession at home and overseas; in their Lodge everybody was equal—there were no tops of the bill! One man who had helped them very much was "Bob" Berrey, and she there and then invested him with the associate's badge of the Grand Order of Lady Ratlings. Their ball on January 26th was going to be even better than theirs—they had the men beaten to a frazzle! True they were going to charge more, but then their husbands would pay.

Mr. Ben Osborne.

First Rat proposed the toast of "Our Associate Members," and said that it gave him enormous satisfaction to propose that toast for the first time. Their associate members were dear old pals on the other side of the footlights, and Rats and Ratlings were proud of their association with them. Mr. "Bob" Berrey briefly replied.

Mr. Fred Russell.

Past King Rat Fred Russell, proposing "The Press," said an occasion like that gave them an opportunity to thank the professional Press for their sustained work, and also the lay Press for the occasional crumbs thrown to them. Mr. Hannen Swaffer, in his reply, urged every one collectively and individually to support British variety.

Mr. Joe O'Gorman.

Proposing the toast of "The Visitors," Mr. Joe O'Gorman said that he was very proud to have been a member of the variety profession for over fifty years. He saw friends among them familiar for many years and also younger people, supporters of their great profession, which had done inestimable good for the public generally. He coupled the toast with the name of Mr. Tom Webster, who had drawn the cartoon on their menu cards. This was called "After the Ball" and represented a Lady Ratling saying to her Water Rat, "Excuse me, sir, but if your variety is really dead, why don't you come home earlier?" Mr. Tom Webster briefly replied.

Mr. Charles Austin.

"Our King Rat" was the toast proposed by Past King Rat Charles Austin, and he referred to the hard work done for the Order by Mr. O'Farrell. He was one of the best King Rats for years, and their Club was his conception. Mr. Talbot O'Farrell returned thanks for the toast.

The entertainment generally and the cabaret is dealt with in our Club and Cabaret columns. It is impossible, of course, to give a full list of those present, but, apart from those already mentioned, we noticed Mr. and Mrs. George Black, Mr. and Mrs. Val Parnell, Mr. and Mrs. Wallace Parnell, Mr. Jack Barty, Mr. George Clarke, Miss Clarice Mayne, Miss Billie Houston, Miss Phyllis Pleydell, Mr. Bert Weston, Mr. Joe Elvin, Mr. Dave O'Gorman, Mr. Joe O'Gorman, Junr., Mr. Frank Varney, Mr. F. Hills, Mr. Randolph Sutton, Mr. Sammy Shields, Mr. Victor Moreton, Mr. Percival Lewis, Mr. R. W. Freeman, Mr. Sydney Howard, Mr. Jack Stanford, Mr. Fred Miller, Nervo and Knox, Miss Jennie Gregson, Mr. "Jimmy" Naughton, Mr. George Jackley and Nat and Joy, "Marlee," Mr. Tom Devine, Miss Vashti Taylor, Mr. Chas. Kasrac, Mr. Stanley Damerell, Mr. Joe Morrison, Mr. Eddie Gray, Mr. Billy Kay, Papa Cragg, Mr. George Rhodes Parry, Mr. and Mrs. Charles Coborn, Miss Katie Kay, Miss Lottie Albert, Mr. George Formby, Mr. Seth Egbert, Mr. George Foster, Mr. Jack Goodson and Mr. Shaun Glenville.

(Continued from column 4).

Assistant Secretary of the Guild, for their good work. Mrs. Coborn briefly replied.

Miss Louise Vere proposed a vote of thanks to the Press, and "The Era" representation responded.

Mrs. W. F. Bennett suggested that the Christmas cards be sent out earlier, and proposed, in felicitous terms, a vote of thanks to the Chairman. Miss Lottie Albert, in reply, said that she was proud to be allowed to help the orphans, and as long as she lived, her one aim would be to do all she could to assist the poor children. Among those present not already mentioned were Mrs. Broughton, Miss Ena Broughton, Miss Ettie Hyams, Mrs. E. Coster, Mr. C. Douglas Stuart, Mrs. D. Lawrence and Mrs. E. Hyman.

THE MUSIC HALL LADIES' GUILD.

ANNUAL GENERAL MEETING.

Miss Lottie Albert was in the chair on Thursday afternoon last for the annual general meeting of the Music Hall Ladies' Guild. This was to have been held in the Board Room of the V.A.F., but Miss Albert explained that this was wanted at the last moment for an important V.A.F. meeting, and so the Guild's meeting was transferred to the room of the Benevolent Society of St. Patrick.

Mrs. Charles Coborn read the minutes of the last meeting, and also presented the twenty-fourth annual report of the Executive Committee. This expressed the regret that the condition of the variety profession was still far from prosperous, and they could only live in the hope of a better time in the future; until that happened all the possible help they could get was needed. This distress led to Miss Lottie Albert and Miss Gracie Fields organising a concert at the Winter Garden Theatre on February 23rd, and £1,074 14s. 6d. was handed to the Guild as a result. The report also detailed the Guild's activities, such as care of the orphans, invalids, maternity cases, weekly grants, children's Christmas party, and summer holiday. There is thorough investigation in every case helped. The annual supper and ball was its usual big success, and so was the annual concert at the Garrick Theatre on May 25th, but Forget-me-not Day, a disastrous "Ascot Wednesday" from the weather point of view, was very damaging to the result of the collection. Collections on liners and in theatres brought in a goodly sum, and the Excelsior Philanthropic Society, assisted the Guild in many ways. The report closed with appreciative thanks to the many who had helped during the past year.

The report was duly carried, as was the balance-sheet, which showed £394 10s. 10d. cash in hand, as against £258 7s. 2d. last year. The capital invested remains the same.

Miss Lottie Albert said that there were so many calls on people to-day that charities were bound to suffer. They had a severe winter and a very trying time. The revival in variety had not been noticed by the Guild, and the calls on them had been heavier than ever. They hoped to do well at the ball. They had a splendid Chairman in Mr. William Harrison, and many influential people had booked tables, but she wished the members of the profession would support them more. There was a proposal to form a Junior Section to the Guild. They would run their own affairs and all the money would go to the Guild. This was moved and seconded and carried, as was a vote of thanks to Mrs. Charles Coborn and Miss Doris Green, Secretary and

(Continued in column 3).

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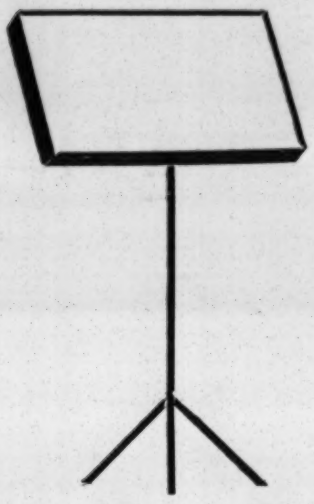

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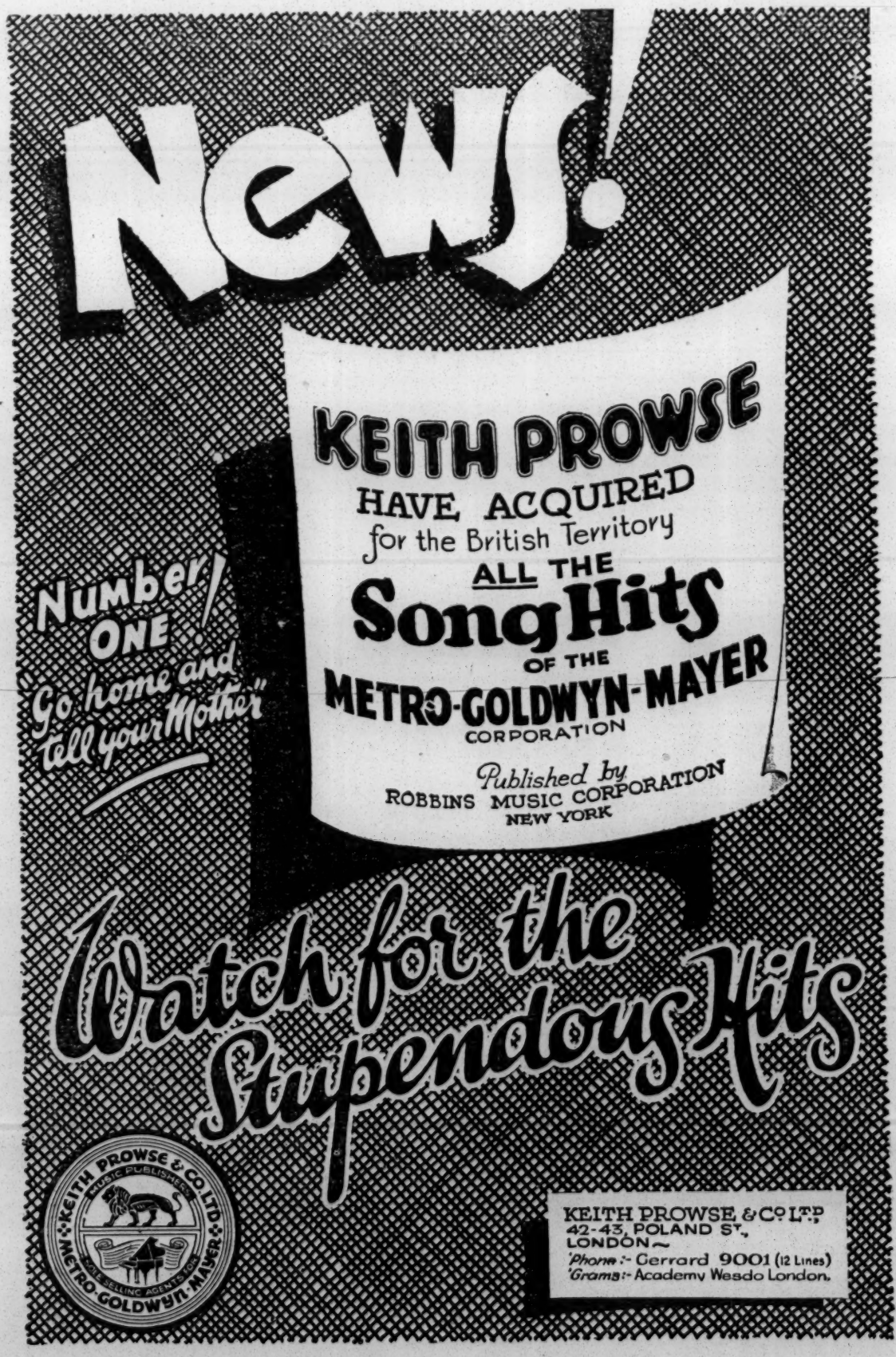

NEW FILMS.

"CHILDREN OF CHANCE."

This is a typical English production, with a popular appeal because of its normal atmosphere. It has a fine cast which gets through the somewhat ordinary story with surprising success, the acting being of a high level. Binnie, a chorus girl, is given a big theatrical contract in mistake for Lia de Marita, a model who is of the underworld. This leads to many amusing situations and a love interest which develops as the plot goes on, and the situations, apart from the resemblance question, are exciting enough to hold attention throughout. The lady crook gets away with a sham necklace, the comedy policeman arrests the villian and Binnie marries her lover.

Elissa Landi gives a convincing portrayal of the dual rôle, her innocence being well conveyed. She looks splendid and exhibits a fine voice in a specially written number, "He's my secret passion." Michael Poulton as the heroine's friend, is very effervescent, but the best performance comes from Dorothy Minto, as a "slavey." John Stuart puts as much expression as possible into the part of the hero, and is attractive as usual. John Longden as the villain, is as rough as necessary, and Gus Sharland is amusing as the policeman. Wallace Lupino obtains a few laughs as a publicity man and Gus McNaughton has little to do as a producer. John Deverell gives one of his clever "drunks" impersonations and the cast includes Eric Donaldson, Charles Dormer, Kay Hammand, Aileen Despard, and Jack Farquhar. The direction by Alexander Esway is rather jerky. Photography is good, but recording is not consistent, though fairly distinct. The settings are unpretentious, nothing standing out particularly.

"BIRDS OF PREY."

Though it was probably not designed on the part of Radio Pictures, Ltd., their release of one of their new American films—a short small-town comedy with a wholly incongruous story of local factions, shooting and the crudest of humour—before showing their British production, "Birds of Prey" (the film version of A. A. Milne's "The Fourth Wall") at the Piccadilly Theatre on Tuesday, the 18th inst, had the effect of emphasising very forcibly the sides of film-production in which the home-made article excels. After such a torrent of raucous sound, the voices of C. Aubrey Smith, Dorothy Boyd, Frank Lawton and Robert Loraine—reproduced as near to perfection as we have heard—seemed unusually soothing and pleasing to the ear, whilst the peace and charm of the English country-side scenes made one realise that, compared even with California, there is nothing to touch them. Basil Dean, whose second picture for the company this is, has made the most of the beautiful views of Lady Warwick's country seat—where the "shots" were taken—and he has been assisted by some first-rate photography. The film story follows that of the play fairly closely save for a patch at the beginning when it strikes one as being unfolded somewhat leisurely, the plot intrigues and holds the interest throughout. There are moments when Mr. Dean's ingenuity is marked. Unlike the majority of scenarios of this type, the film discloses the solution of the problem—was it suicide or murder?—by showing what actually happened in the first place. The interest is thus confined to the question as to whether the murderer can be identified, and discovering sufficient evidence against him but, curiously, his being let into the secret adds to the interest instead of detracting from it.

C. Aubrey Smith gives another of his finished studies of an English country gentleman, convincing in every detail. Robert Loraine and Warwick Ward contrast well as the two murderers, the former blunt, self-assured and masterful, the latter cringing, shy and apologetic. Dorothy Boyd and Frank Lawton, as the two youngsters who unravel the problem, are charmingly natural, whilst characteristic rôles are excellently played by Ellis Jeffreys, a coquettish middle-aged widow, Nigel Bruce, a jovial Major, and Audrey Carten, a provocatively modern young lady.

BIRMINGHAM CINEMA DEVELOPMENT.

The new Forum cinema in New-street, Birmingham, is an enlargement of the old Regent, which has been entirely reconstructed. Attractively decorated, comfortable and beautifully lighted, it has a golden toned vestibule entrance and a large ornamental grill of Gothic design, which is part of a special ventilating system. Associated British Films, which owns this new house, has, in conjunction with Cinema Proprietors, Ltd. (a local associated company) the control of seventeen cinemas in the district. Mr. J. Windsor Stevenson, the manager of the Forum, has been transferred from the comparatively new Edgbaston house. An even larger cinema will shortly be completed in Steelhouse-lane, near Snow-hill Station and is understood to be sponsored by Provincial Cinematograph Theatres, which company owns the West End Picture House, the largest in the city. The Famous Lasky concern is in control of the two older cinemas, the Futurist and the Scala, and, of course, Paramount pictures predominate at the former house.

"Blue Roses."

Laddie Cliff will shortly be launching another all-British musical comedy with George Clarke, Joan Colin, Vera Bryer and Roy Royston in the cast. It is entitled "Blue Roses," the book of which is by Desmond Carter and Caswell Garth, and the music by Vivian Ellis. It will be produced in Birmingham on December 15th, after which it will play a Christmas season in Edinburgh before coming to Town.

The Old Vic.

Owing to the opening of Sadler's Wells and the consequent strain on the company, "Antony and Cleopatra" will be continued during the week beginning December 15th; "The Tempest" will be revived during that of December 22nd; and "Richard II" during that of December 29th. "The Comedy of Errors" with "The Man Who Married a Dumb Wife" will not be given during those weeks, as hitherto announced.

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WEDNESDAY, NOVEMBER 26, 1930.

THE THEATRE IN THE PROVINCES.

THE stories of hard times told by theatrical managers operating in the provinces, and the fact that hardly a week passes without one or more former strongholds of the spoken drama going over to the talking pictures, induce some melancholy and regretful thinking; but they need not necessarily be taken to mean that the theatre in the country is dead or even dying. If we turn our attention in other directions we shall find abundant proofs of most encouraging vitality. A few days ago we heard of a remarkable revival of the drama in Wales. Owing, most probably, to interest having been stimulated by the celebration of a drama week throughout that country, companies of amateur actors have been formed everywhere. There are now no fewer than five hundred of these; and the chief shortage at present seems to be that of suitable plays to perform.

A Dramatic Re-awakening.

A feature of this dramatic re-awakening is the desire to present plays written in the Welsh language, expressive, therefore, of the country's aspirations and deepest feelings. The greatest significance of this point is for enthusiasts in the cause of Welsh nationalism, but it also has a meaning which should be grasped by those whose interests are with the theatrical profession all over the country. The theatre, which at present is going through such a difficult time, is not one which has sprung from the people themselves; it has been imposed on them from outside, and lacking roots from which it may draw new strength, is slowly perishing.

THIS truth was emphasised by Miss Sybil Thorndike in a speech which she made before the Aberdeen Rotary Club the other day. She described London, whence the provinces have to take nearly all their dramatic fare, as being, in common with other national capitals, an excrescence. The drama of the future will spring from the soil, and will be an expression of the true soul of the people; not a false reflection of life. This movement has already actually started; and the places of indifferent touring companies playing last season's West End successes are everywhere being taken by bands of amateurs and "Little Theatre" enthusiasts whose hearts are in their work.

The Drama of the Future.

We do not mean by this that the professional theatre, so far as the provinces are concerned, is doomed. We believe that it is, on the contrary, going to have fresh life put into it. It should be remembered that the Birmingham Repertory Theatre, which began in a small way and was the conception of Sir Barry Jackson, a man whose principal interest in the theatre was not a financial one, has now become a prosperous and stable undertaking which affords employment to a large number of artists. There are many such organisations, in an incipient stage, all over the country, and their number is increasing every month. All are animated with the desire to further the cause of British drama, which in the long run is bound to profit by their zeal and enthusiasm.

INTERVIEW.

THE SPELL OF THE THEATRE.

A TALK WITH MR. EMLYN WILLIAMS.

An important point in a career which from the first has been devoted to the theatre will be reached tonight when, on his twenty-fifth birthday, Emlyn Williams's play, "A Murder Has Been Arranged," is produced at the St. James's.

The other evening, in his dressing-room at Wyndham's, where he is appearing in "The Mouthpiece," the young author told me some details of his work in a quiet and serious voice which contrasted rather oddly with his comic make-up and clothes of a foreign Chief of Police.

The Ghost Triumphs.

"'A Murder Has Been Arranged' was turned down by nearly every manager at first," he said. "They felt that the public would never stand for a ghost actually appearing in a play. But when, at the single performance given by the Repertory Players the other Sunday, the ghost provided one of the thrills of the evening, ten managements competed for the play; the chief reason for their eagerness being that it *had* a ghost in it."

MR. EMLYN WILLIAMS.
[*Photo: Tom Aitken.*

"How long has the play been in your mind?"

"For the past three years. I was rehearsing on the bare stage of the St. James's Theatre, which to me has a specially eerie atmosphere, for there are vast expanses behind the scenes, with dark corners and passages; and I thought what a thrilling subject for a play an empty, haunted theatre would make. That was the idea which germinated in my brain. I planned everything out first before I wrote a line down on paper. I began the situation with the last act, and gradually worked back from that. It was rather like fitting a puzzle together, everything had to have its place, every moment be accounted for in the general scheme. The actual writing of the play, when I at last got down to it, took about three weeks."

Stage Dialogue.

"Do you think the writing of plays requires a literary style of its own?"

"In writing a play you have to remember that nothing is natural on the stage. Anything real, either in language or business, immediately strikes quite the wrong note. If, for instance, for the purpose of atmosphere, you were to introduce a real mist on the stage, it wouldn't look like a mist at all; similarly the most life-like (in the theatre) dialogue of a master like Somerset Maugham would sound stilted and unreal if it were brought into ordinary conversation."

"How do you know, then, if you are getting the correct theatrical pitch into your dialogue while you are writing it?"

"You don't know. You just hope for the best and wait for a rehearsal to show you your mistakes."

Difficulties of Play-writing.

"Have you ever tried your hand at novel-writing?"

"Not yet. I'm sure I should not find it so fascinating as play-writing. Writing plays attracts me because it is so difficult. In a novel you put down what you feel about life; but with a play you have to translate that feeling into terms of grease-paint and battens. Then there are so many things which can kill a play; things that the outside public never thinks of. There is miscasting, for instance, which is a very different matter from bad acting. Pace, too; a fine play can be ruined through being performed too slowly or too fast. And a play can be over-produced; the frame too brightly guilded.

The Incalculable Audience.

"Also, there is that strange, incalculable creature, the audience. You know, it's so strange to meet an individual member of an audience. When you are on the stage you never regard an audience as consisting of separate people. It is a great big animal in the darkness, when it laughs it is as if it is roaring—good-naturedly, of course. And just imagine what an angry audience must seem like to a lonely actor on the stage. It is all part of that strangeness of the theatre, that place which makes everything different, and which, once it has got into your blood, will not let you rest."

Welsh People's Theatrical Instinct.

"How long have you been interested in the theatre?"

"You might as well ask me how long have I been myself. Ever since I can remember. I'm Welsh, and the theatre is one of the deepest instincts in my people. Only with them it has taken the form of preaching and listening to the preacher. Our chapels are very dramatic places indeed. I was intended for the Ministry, but I made up my mind to come to London and go on the stage; not such a big difference in the choice of a career as you might think. I was theatre-mad, always. As a child I used to dress myself in long sheets, and dramatise nursery rhymes—all of them wonderful subjects for plays. I read a lot, and rather deeply, "Pilgrim's Progress" and the Welsh Bible, for instance. And I always saw the characters I was reading about as people in a play; whoever they were they would be between footlights and back-cloth.

"I spoke only Welsh until I was eight, and never entered a theatre until I went to Oxford. My first play was Maugham's "The Camel's Back." I paid the enormous sum of 12/6 for a stall, and was carried away by the experience. I joined the O.U.D.S., of course. It was the first thing I did at Oxford; and I worked as prompter and stage manager, besides playing parts. In the vacations I toured Wales in Welsh plays, J. O. Francis's "Dark Little People" among them. And as soon as I came down I began to earn my living on the professional stage.

"By the way," said Mr. Williams as I rose to go, "I think it's a remarkable coincidence that my first play, "Glamour," was also produced on my birthday, evidently my lucky day."

"And let's hope," I concluded, "that the circumstances in "A Murder Has Been Arranged," by which the gentleman who is giving a party on the stage comes into two million pounds at eleven o'clock that night, will materialise for you in real life."

R.C.

"THE ERA" 90 YEARS AGO.

VICTORIA.

The farewell benefit of the veteran Thomas Ellar, twenty-five years *Harlequin* at Covent Garden, took place at this house on Thursday. So full was the theatre that there was not a square foot unoccupied either in pit, boxes or gallery even before the rising of the curtain. More than £100 was taken at the doors, and the amount received for tickets was also considerable. During the evening many persons offered a guinea for a seat in the dress circle, but without effect. A well-written address, on the behalf of "Old Tom," was excellently read by Mr. Dale, the stage-manager, and the performances of the evening, the ballet of "Music and Folly," the nautical drama of "Black Eyed Susan," and the comic pantomime of "Fortune's Wheel," or "Harlequin and the Magic Wheel," were most efficiently sustained by Mr. T. P. Cooke and Messrs. Wieland, T. Howell (the comic singer) Howell, the pantomimist, Paul Herring, T. Blanchard, Morgan, the Irish vocalist, Sutton Atkinson of the Adelphi Theatre, Mr. and Mrs. Gibson, Miss Emmeline Montague, Mrs. T. Howell and several other of the various *corps dramatique*, in addition to the strong company at the Victoria. After the ballet, Ellar's son (not seven years of age) made his first appearance on the boards in the "Grecian Statues," which he "struck" with great applause and the song of "Jim a long Josey" elicited an *encore* for Mr. Bateman, the American vocalist.

Reprinted from "The Era," November 29th, 1840.

ANSWERS TO CORRESPONDENTS

W. IRVING.—*Mr. C. B. Cochran's address is 49, Old Bond-street, London, W.1.*

H. W. YOUNG.—*We are unacquainted with the address of the person you name—and have no means of finding out.*

JACKEYDAURA MELFORD. — *"Hidden Terror," Prince of Wales's, Southampton, March 16, 1891; "Jerry Builder," Prince of Wales's, Southampton, June 13, 1892; "Maelstrom," Shaftesbury, April 9, 1892. Your other questions will be answered next week.*

TOMMY WALKER.—*Donaldson, Douglas, Gamble, Inc.,: 1598, Broadway, New York; Robbins Music Corporation, 779, Seventh Avenue, New York; Santley Bros., Inc., New York; Shapiro, Bernstein, and Co., 47th Street, New York; Vincent Youmans, Inc., 67, West 47th Street, New York;*

BY THE EDITOR.

"The Art of Rehearsal."

I understand now why actors like being produced by Bernard Shaw. When I was in his flat the other day G.B.S. gave me a small pamphlet (published by Samuel French in New York) on "The Art of Rehearsal," which is a reproduction of a long private letter he wrote to an Irish colleague in response to a request for advice and information. Every stage producer should possess this brochure, for it is the most valuable exposition of stage technique I have read.

* * *

Disastrous Effect of "Star" Acting.

To start with, G.B.S. says "the beginning and end of the business from the author's point of view is the art of making the audience believe that real things are happening to real people." He then goes on to point out the disastrous effect that may follow "a magnificent display of acting by a great artist." Often comparatively humble actors, who do not dare to think they can succeed apart from the play, give a better representation than star actors, to whom a play does not exist except as a mounting block.

* * *

The Abbey Company.

He maintains that the success of the Abbey Theatre was due to the fact that when it began "none of the company was worth twopence a week for ordinary fashionable purposes." G.B.S. then goes through a rehearsal of a play from the time the manuscript is received by the producer until the final stage. He says the first thing is to work out all the stage business so that at the first rehearsal the producer has a command of the play that nothing will afterwards shake. He gives an important piece of advice. The actors should not learn their parts until the end of the first week of rehearsal, for "nothing is a greater nuisance than an actor who is trying to remember his lines when he should be settling his positions and getting the hang of the play with a book in his hands."

* * *

The Notebook.

After this first step the "perfect" rehearsals should be called. Then the producer should leave the stage and sit in the auditorium with a big notebook. G.B.S. impresses the fact that from that time forth the scene should never be interrupted until the end. Notes should be made and the producer should go on the stage and talk to the cast after each act. There should never be any criticism, for it "discourages and maddens an actor to be told that you are merely dissatisfied." Shaw says that if a "producer cannot help the actor, then let him alone."

* * *

Thousands of Notes.

"The perfect" rehearsals will have a very disappointing start and it is not until the third week, when the words come automatically, the play will get under way. G.B.S. deplores the producer who gets angry, for in that way the whole atmosphere in which art breeds is destroyed. At the last two rehearsals very few notes should be made for all the difficulties should be cleared away. He says that the first time he ever counted his notes was when he produced "Arms and the Man" in ten rehearsals. The total was six hundred. That is the least he has made. Since then his notes have run into thousands.

* * *

No Strangers at Rehearsal.

The pamphlet is not only of great technical value, but it reveals Shaw as a sympathetic and kind-hearted artist who has always tried to get the best out of his company. He has never allowed strangers at a rehearsal, although he did permit me once to sit for half-an-hour with him in the stalls during the later stages of "Major Barbara." "Rehearsals," he says, "are absolutely and sacredly confidential" and the disclosure of anything that takes place at them is the "blackest breach of stage etiquette."

* * *

The Faculty Theatre.

During the week I looked over the new premises of the Faculty of Arts in Piccadilly, and admired the charming little theatre, which has just been finished. The stage has a good wide proscenium opening, but as there is very little depth, productions will have to be limited to pieces requiring small casts and easy settings. The theatre, which opens this week with revivals of Strindberg's "Lady Julie" and Conrad's "One Day More," is to be run on a subscription basis, like the Gate and the Players.

* * *

The Producer.

Ralph Neale, the director and producer, is the author of several plays, and I notice that "Three Women," his latest comedy, is down for production. He collaborated with Mrs. Cecil Chesterton in making the dramatic version of Chesterton's "The Man Who Was Thursday," produced at the Everyman some years ago. The productions promised for the first season include revivals of "The Pleasure Garden," Beatrice Mayor's episodic play, which was first done by the Stage Society; Ibsen's "Rosmersholm," and a new comedy by A.A. of "Punch." Personally, I am most anxious to revive earlier memories — Jean-Jacques Bernard's "The Sulky Fire," which I saw at the Everyman some time ago. I wish more of Bernard's plays could be seen in London.

* * *

The Irving Exhibition.

Last week I mentioned Mrs. Enthoven's collection at the Victoria and Albert Museum and the Irving Exhibition arranged to start on Thursday last. I spent half-an-hour looking over the items. In the place of honour there is the programme of the original production of "The Bells" in 1871, as well as programmes for most of the plays in which Irving appeared. It was particularly interesting to compare the various portraits, of which there is a very good collection.

* * *

Irving's First London Appearance.

On a wall is a play bill, "Ivy Hall," a piece by John Oxenford, in which Irving made his first appearance in London, on October 24th, 1859. The theatre was the Princess's, which had just been redecorated. It is amusing to notice that greater prominence is given to the makers of the medallions and the chandelier than to the author. Irving took the small part of Johnson in this play, and shortly afterwards went back to the provinces, returning to appear in H. J. Byron's "Dearer Than Life," in which J. L. Toole and C. Wyndham also played.

* * *

Hawes Craven's Designs.

This little Exhibition should be seen by all theatre-lovers if only for the sake of some early Gordon Craig drawings, and the fine set of Hawes Craven's designs of the settings of "King Lear," "Cymbeline," "The Bells," "Henry VIII," and other Lyceum productions. It is to remain open at the Victoria and Albert Museum for some weeks.

* * *

"Wonder Bar."

I spent an hour at the Savoy on Friday afternoon and it enabled me to get a very slight idea of the new Charlot production, "Wonder Bar." The theatre is to be converted into a night club, and I gather some of the performers will come to the stage from the auditorium, on either side of which a prominent feature will be a cocktail-bar. A friend of mine who saw "*Wunderbar*" in Berlin told me that he arrived late, presented his tickets to what he thought was an attendant, and it turned out to be one of the chief actors!

* * *

Carl Brisson as a Gigolo.

Joseph Greenwald tells me he has a glorious part. He also said that next year he is taking a company to South Africa, presenting three plays. He tried to get "On the Spot" but, unfortunately, Mr. Wallace has released the rights. I had a long talk with Carl Brisson, who is as buoyant at rehearsals as when he is performing in a play. We chatted a good deal about Copenhagen, and I discovered he knew some of my friends over there. In "Wonder Bar" he plays the "gigolo" with whom Miss Dorothy Dickson runs away. Other important parts are being taken by Elsie Randolph, Enid Stamp-Taylor and Betty Frankiss, who has just joined the company. These three artists are cabaret girls.

* * *

A London Theatre Guild.

I met Basil Dean at the first night of "The Mouthpiece," and he told me that he sails for America to-day in order to discuss the radio programme for next year. As soon as he returns, he intends to start work on the London Theatre Guild scheme, another attempt to organise audiences. His first production will be a play by an entirely new author, the scenes of which are set in the Tyrol. I have received very glowing accounts of this piece from several people who have read it, and Dean, I know, thinks very highly of the play.

* * *

A Pot-Pourri.

The following day I met Maurice Browne at lunch. He said that although they had not made a big drive for membership of the London Theatre Company over a thousand subscriptions had been received, and it encouraged him to think that there was really a great desire for a properly organised theatre in London. "The Unknown Warrior" comes off on Saturday, and this week the woman's part is played by Catherine Lacey, who acted in the play on tour. The next production at the Little Theatre will be "Caviare," which is not a revue but a "*pot pourri*." The programme includes sketches, mimes, dances and song. One of the short plays is "Enoch in Arden," a most amusing piece of inconsequence by Charles Thomas, which I saw when it was acted by the Play and Pageant Union, the amateurs at Hampstead for whom it was written a couple of years ago. I introduced this item to Maurice Browne and he was delighted with it. It is published by H. F. W. Deane and Son, the Year Book Press, in Museum-street.

FORTHCOMING EVENTS.

TO-DAY. — "A Murder Has Been Arranged," St. James's; "The Man from Blankley's," Fortune.
NOV. 27th.—"Oh, Daddy," Prince's.
NOV. 28th.—Actors' Church Union Entertainment, Seaford House.
NOV. 29th.—"Twelve Hours," Comedy.
DEC. 1st.—Maurice Chevalier, Dominion; "Folly to be Wise," Southsea (prior to London); "The Matchmaker," King's, Glasgow.
DEC. 2nd.—"The Queen Bee," Prince of Wales's; "Wonder Bar," Savoy; "Stand Up and Sing," Empire, Southampton (prior to London).
DEC. 7th.—Second Green Room Rag, Strand.
DEC. 8th.—Denville Hall Matinée, London Hippodrome; "Chelsea Follies," Southampton.
DEC. 14th.—"The Borrowed Life" (Incorporated Stage Society).
DEC. 15th.—"Blue Rose," Prince of Wales's, Birmingham (prior to London).
DEC. 17th.—"Chelsea Follies," Victoria Palace.
DEC. 22nd.—"Where the Rainbow Ends" (matinées only), Holborn Empire.
DEC. 24th.—"Aladdin," Dominion.
DEC. 25th.—"Robinson Crusoe," Lyceum; "The Windmill Man," Scala.

ON THE ROAD.

PLAYS.

ALIBI.—Nov. 24, Gaiety, Hastings; Dec. 1, T.R., Sheffield.
ALMOST A HONEYMOON.—Nov. 24, P.G., Folkestone.
ALMOST A HONEYMOON.—Nov. 24, Grand, Leeds; Dec. 1, T.R., Peterborough.
ALOMA.—Nov. 24, O.H., Tunbridge Wells; Dec. 1, T.R., Bath.
APPLE CART.—Nov. 24, King's, Hammersmith.
APPEARANCES.—Nov. 24, Gaiety, Ayr.
BAYNTON, HENRY.—Dec. 1, O.H., Manchester.
BENSON, SIR FRANK (H. V. Neilson).—Nov. 24, T.R., Chatham.
CALENDAR, THE (South).—Nov. 24, Pal., Chelsea; Dec. 1, Empire, Chiswick.
CARL ROSA OPERA.—Nov. 24, O.H., Belfast; Dec. 1, T.R., Nottingham.
CHINESE BUNGALOW.—Nov. 24, G.R., Guildford; Dec. 1, O.H., Tunbridge Wells.
CO-OPTIMISTS.—Nov. 24, Empire, Cardiff.
COVENT GARDEN OPERA CO.—Nov. 24, Hippo., Golders Green.
DAPHNE.—Nov. 24, Wimbledon.
DARLING, I LOVE YOU.—Nov. 24, T.R., Nottingham.
DEANE, HAMILTON.—Nov. 24, T.R., Glasgow; Dec. 1, Lyceum, Edinburgh.
DESERT SONG (A).—Nov. 24 and Dec. 1, Liverpool.
DESERT SONG (B).—Nov. 24, Hull; Dec. 1, Hanley.
DOBELL, W. L.—Nov. 23, Town Hall, Ballina (4).
D'OYLY CARTE OPERA.—Nov. 24 and Dec. 1, King's, Edinburgh.
FIRST MRS. FRASER (A).—Nov. 24, Grand, Croydon.
FIRST MRS. FRASER, THE (B Co.).—Nov. 24, T.R., Halifax.
FIVE O'CLOCK GIRL (Macdonald and Young).—Nov. 24, Empire, Wood Green; Dec. 1, Empire, Hackney.
FRENCH LEAVE.—Nov. 24, Pal., Watford; Dec. 1, T.R., Bournemouth.
GIRL FRIEND (Macdonald & Young).—Nov. 24, T.R., Windsor.
GODWIN OPERA.—Nov. 24, T.R., West Bromwich.
HEAT WAVE.—Nov. 24, Lyceum, Edinburgh; Dec. 1, Grand, Wolverhampton.
HERE COMES THE BRIDE (Macdonald and Young).—Nov. 24, New, Northampton.
HONOURS EASY.—Nov. 24, T.R., Huddersfield; Dec. 1, Grand, Swansea.
HUTCHISON, PERCY.—Dec. 1, Derby.
I TAKE THAT MAN.—Nov. 24, King's, Southsea.
JEW SUSS.—Nov. 24, O.H., Manchester; Dec. 1, P.O.W., Birmingham.
JOURNEY'S END.—Nov. 24, New, Cambridge.
JOURNEY'S END.—Nov. 24, T.R., Leamington Spa.
JOURNEY'S END.—Nov. 24, T.R., Lincoln.
LILAC TIME.—Nov. 24, T.R., Grantham.
LILAC TIME.—Nov. 24, O.H., Leicester.
LOVE LIES (Macdonald & Young).—Nov. 24, Theatre, Richmond; Dec. 1, Alex., Stoke Newington.
LUCKY GIRL.—Nov. 24, Prince's, Bradford.
MAN AT SIX.—Nov. 24, West Pier, Brighton.
MAN IN POSSESSION.—Nov. 24, Southampton (3), Bournemouth (3).
MICHAEL AND MARY.—Nov. 24, P.O.W., Birmingham.
MIDDLE WATCH, THE.—Nov. 24, Prince's, Manchester; Dec. 1, T.R., Huddersfield.
MIDDLE WATCH.—Nov. 24, T.R., Exeter.
MR. CINDERS (Macdonald & Young).—Nov. 24, Artillery, Woolwich; Dec. 1, T.R., Chatham.
MY WIFE'S FAMILY.—Nov. 24, Empire, Middlesbrough; Dec. 1, T.R., Hanley.
NINE TILL SIX (Barry O'Brien).—Nov 24, Theatre, Brixton; Dec. 1, New, Cambridge.
NO, NO, NANETTE.—Nov. 24, T.R., Bath.
NONE SO BLIND.—Nov. 24, T.R., Bury; Dec. 1, Hippo., Keighley.
ONE LITTLE KISS.—Nov. 24, O.H., Blackpool.
ON THE SPOT (North).—Nov. 24, Prince's, Bristol.
ON THE SPOT (South).—Nov. 24, Empire, Kingston; Dec. 1, Empire, Penge.
OTHER MEN'S WIVES (Pittard).—Nov. 24, Hippo., Eastbourne.
PATSY, THE.—Nov. 24, Gaiety, Dublin.
PAVLOVA.—Nov. 24, Empire, Edinburgh.
PRIVATE SECRETARY.—Dec. 1, P.G., Folkestone.
RIO RITA.—Nov. 24 and Dec. 1, Pal., Manchester.
ROBESON, PAUL.—Nov. 24, Court, Liverpool.
ROSE MARIE (Macdonald & Young).—Nov. 24, Empire, Penge.
SEXTON BLAKE.—Nov. 24, Lyceum, Sheffield; Dec. 1, Prince's, Manchester.
SILVER WINGS (Macdonald & Young).—Nov. 24, Grand, Wolverhampton.
SILVER WINGS.—Nov. 21, Alhambra, Glasgow.
SILENT WITNESS.—Nov. 24, T.R., Brighton.
SUSPENSE.—Nov. 24, T.R., Newcastle-on-Tyne; Dec. 1, Court, Liverpool.
SQUALL, THE.—Nov. 24 and Dec. 1, King's, Glasgow.
STUDENT PRINCE (Macdonald and Young).—Nov. 24, T.R., Hanley.
TERRY, FRED, & JULIA NEILSON.—Nov. 24, Bournemouth (3), Southampton (3); Dec. 1, T.R., Brighton.
THIRD TIME LUCKY.—Nov. 24, P.O.W., Grimsby.
VOCALION GRAND OPERA.—Nov. 24, Pavilion, Limerick.
WARM CORNER.—Dec. 1, Brixton.
WILD ROSE.—Nov. 24, O.H., Harrogate.
YELLOW SANDS.—Nov. 24, T.R., Leeds.

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REVUES.

ACE HIGH.—Nov. 24, Hippo., Exeter.
ALIVE AND KICKING.—Nov. 24, Pal., Blackburn; Dec. 1, Empire, Leeds.
ALL RIGHT ON THE WESTERN FRONT.—Nov. 24, Empire, Kingston.
AVEC MOI CE SOIR.—Nev. 24, Hippo., Southend.
BEAUTY ON PARADE.—Nov. 24, Hippo., Coventry.
CASEY'S COURT.—Nov. 24, Shakespeare, Liverpool.
CASINO DE PARIS.—Nov. 24, Empire, Sheffield.
COME TO THE FAIR.—Nov. 24, Granville, Walham Green.
COUNCIL HOUSES.—Nov. 24, Pavilion, Liverpool.
DUGGIE NEVER OWES.—Nov. 24, Grand, Doncaster.
ERNIE'S END.—Nov. 24, Alex., Stoke Newington.
FANCY FREE.—Nov. 24, Empire, Stratford.
FIND THE BABY.—Nov. 24, Osborne, Manchester.
FOLIES BERGERE.—Nov. 24, T.R., Birmingham.
FUN AND FRIVOLITY.—Nov. 24, Col., Kettering.
FUNNY BOY (Francis Laidler).—Nov 24, Pal., Halifax.
FUN SHOWERS.—Dec. 1, Pal., Reading.
GYPSY VAGABOND.—Nov. 24, T.R., Norwich.
HAPPY DAYS.—Nov. 24, Pal., Camberwell.
HAPPY PEOPLE.—Nov. 24, Hippo., Portsmouth; Dec. 1, Hippo., Brighton.
HAMMER AND TONGS.—Nov. 24, Pav., Worksop.
HELLO, FOLKS.—Nov. 24, Grand, Hanley.
HOUSE THAT JACK BUILT.—Nov. 24, Pal., Hull.
JAZZ PARADE.—Nov. 24, Empire, Nottingham.
LAST COUPON.—Nov. 24, Empire, South Shields.
LAUGH PARADE.—Dec. 1, Grand, Bolton.
LOOKING AT LIFE.—Nov. 24, King's, Dover.
MAKING WHOOPEE.—Nov. 24, Met., Bootle.
MERRY SIDE OF LIFE.—Nov. 24, Tivoli, Barrow.
MILITARY PICKLE.—Nov. 24, Empress, Brixton; Dec. 1, Hippo., Acton.
MIRTH PARADE.—Nov. 24, Hippo., Preston; Dec. 1, Queen's, Poplar.
NOVELTY BOX.—Nov. 24, T.R., Worcester.
NUIT EXCITANTE.—Nov. 24, Hippo., Wolverhampton.
PARIS AND PICCADILLY.—Nov. 24, Empire, New Cross.
PAGEANT ON PARADE.—Nov. 24, Pav., Glasgow.
PAINTED DOLLS.—Dec. 1, Pav., Liverpool.
PLAYTHINGS.—Nov. 24, Met., Manchester.
PLAYTIME.—Nov. 24, Pal., Bradford.
PONTOON, LTD.—Nov. 24, Hippo., Aldershot; Dec. 1, Empire, Kingston.
REPLY TO THE TALKIES, THE (Francis Laidler).—Nov. 24, Empire, Leeds; Dec. 1, Alhambra, Bradford.
REVE PARISIAN.—Nov. 24, Empire, Swansea.
REVUE SHOP.—Nov. 24, Metropolitan, W.
RHYTHM.—Nov. 24, Hippo., Warrington.
SEE YOU.—Nov. 24, Queen's, Poplar.
SENSATIONAL.—Nov. 24, Empire, Ashton-under-Lyne.
SENSATIONS OF 1931.—Nov. 24, Empire, Stratford; Dec. 1, Empire, New Cross.
SHOW A LEG.—Nov. 24, T.R., Leicester.
SHOW LIFE.—Nov. 24, Pal., Southampton.
SHOW'S THE THING.—Nov. 24, Empire, Swindon.
SINGING CLOWN.—Nov. 24, Hippo., Halme.
SNAP SHOTS.—Nov. 24, Pal., Carlisle; Dec. 1, Granville, Walham Green.
SOMETHING NEW.—Nov. 24, Grand, Bolton.
SPARE TIME.—Nov. 24, Crown, Eccles.
SPEED LIMIT.—Nov. 24, Town Hall, Pontypridd.
SPLENDOUR.—Nov. 24, Tivoli, Hull.
STEP INSIDE.—Nov. 24, Hippo., Coventry.
STORY BOOK.—Nov. 24, Phoenix, Sheffield.
THAT PARIS FEELING.—Nov. 24, Hippo., Newcastle.
THIRD TIME LUCKY.—Dec. 1, Hippo., Aldershot.
TINY TOWN FOLLIES.—Nov. 24, Empire, York; Dec. 1, Pal., Bradford.
TOUT ENSEMBLE.—Nov. 24, Empire, Newport.
TOUT PARIS.—Nov. 24, Alhambra, Bradford.
TOWN SHOW.—Nov. 24, Grand, Clapham.
UNEMPLOYED.—Nov. 24, King's, Manchester.
VALUE FOR MONEY.—Nov. 24, Pal., Walthamstow.
VICTORIA VANITIES.—Nov. 24, Hippo., Southampton.
WHAT PRICE THE NAVY?—Nov. 24, Bedford, Camden Town.
WHY GO TO PARIS?—Nov. 24, Pal., Leicester; Dec. 1, Empire, Swindon.
WIDE AWAKE.—Nov. 24, Pal., Reading.
WIFE TAMERS.—Nov. 24, Pal., Reading.

LAWRENCE WRIGHT SOCIAL AND DANCE.

On Wednesday last the Lawrence Wright Social Club held a "social" and dance at the Portman Rooms. The evening was undoubtedly a joyous one, as befitted the occasion, and reflected much credit upon the organisers, Mr. Llew M. Weir, general manager of the Lawrence Wright Music Co., Mr. Will Ward and Miss Ivy Hain. A great welcome was extended to Mr. Lawrence Wright on his arrival, and the proceedings were permeated with a spirit of bonhomie and good fellowship.

With his usual flair for originality Lawrence Wright sprung a pleasant surprise on the party and had played and sung a new "cheer-up" song, entitled "Make Up Your Mind You're Gonna Be Young," which he admitted he had written only an hour before he left for the Portman Rooms. It is predicted that this song will be sung in every pantomime. Great excitement was caused when each member of the Wright staff in turn sang the chorus of the song. An item which created special interest was a boxing display between Bechstrom, a younger member of the staff, and his friend, Jack Douglas, who gave a great show of pugilistic art.

In a short speech Mr. Llew Weir remarked how very delighted he and the staff were to have Mr. Wright present at the party and stated that social gatherings of this kind were a means of creating a great spirit of *camaraderie* among all the members of the firm. Mr. Lawrence Wright then replied by saying it gave him much pleasure to be among his staff and congratulated them on their enthusiastic efforts under the Wright banner. He also pointed out that, despite trade depression and fierce opposition, he was confident that in view of the great campaign he has started on British songs, that ultimately they would predominate.

Among those present were Mr. Charles Cooper ("The Era"), Mr. and Mrs. Tom Case ("Stage"), Mr. W. J. Collins ("Referee"), Mr. Harris ("Performer"), Mr. and Mrs. Dick Hardman, Mr. and Mrs. Jos. Geo. Gilbert, Mr. Noel Gay, Mr. and Mrs. Irwin Dash, Mr. and Mrs. Jimmy Phillips, Mrs. Llew Weir, Mr. Julian Vedey ("Rhythm") and Mr. and Mrs. Billy Mason.

The excellent dance music was provided by Harry Morley and his band, who helped to make the party go with a swing. The prizes were kindly provided by the courtesy of Messrs. Novello and Co., Archibald and Co., Lowe and Brydone, Ltd., and Mr. H. A. Perry.

"THE ERA" LETTER BOX.

A stamped addressed envelope must be enclosed with application for each Letter. No circulars or parcels admitted to this List. No addition or omission can be made in this List after 12 noon Saturday. Whilst exercising all necessary care, we do not hold ourselves responsible for any loss sustained in connection with "The Era" Letter Box.

Ackerman, Mr Arthur
Aster, Miss Pat
Austin, Mr Fred
B.N.O.C. (Stage Manager)
Bairnsfather, Mr Bruce
Barber, Mr. Alfred S.
Barnsley, Mr R.
Bartlett, Mr Roy
Batty, Mr. G. W.
Bell Jnr., Mr. Arnold
Benthor, Mr Baker E.
Bird, Mr C
Biscoe, Mr H. J.
Blake Miss Betty
Blanche, Miss Marie
Boston Mr [illegible]
Botten, Messrs. (Circus Proprietors)
Boye Benton Mr [illegible]
Brewer, Mr. Harold
Brignall Mr John
Carlisle, Miss Elsie
Carroll, Mr B. J
Carson, Miss Cassandra
Carter, Mr Charles
Cecil, Miss Sylvia
Chamberlain, Miss Vera
Charles Stanley, Mr. E.
Chisnoom Mr Robert
Cremer, Mr. Hill
Clare, Mr J
Crispe, Miss Ada
Darnley Albert, Jnr.
D'Aubrey Mr Ernest
Davis, Miss Kathleen J.
Dawes, Miss Helen
Dean, Mr D
Delaine, Miss Billie
Denton Miss Hilda
Denton-Thompson, Mr. G.
Desiys and Clark, Messrs.
Draco, Mr G
Dudley, Miss Gypsy
Dunn, Mr John
Egerton, Miss Marie
Elton, Mr Wm.
Emerson, Miss Beryl
Fitzroy Miss B.
Forbes, Mr. Alec
Frewin, Mr Harrison
Galloway, Mr Alberto
Garcia, Mr Enrico
Gough, Mr Wm. (Banjo)
Ginnett, Mr Fred
Godwin Opera Comny
Grahame, Miss Dorothy
Gre.t, Mr. Percival
Greene, Mr. Desmond
Grey, Miss ('Celliste)
Griggs, Mr Harry
Hancock, Miss Grace
Harford, Mr Maurice
Harrison, Mr Max
Harrison, Miss Muriel.
Hartley, Miss Jennie
Heath, Miss Mary
Hilstrom, Miss Dora
Holland, Mr G B.
Hope, Mrs Alice
Irwin Twins, The
Jackson Mr Edgar
Jay, Mr Ernest
Jewell, Mr Jimmy
Justus, Mr Jerrard (Jerrard & Fine)
Kavanagh, Mr M.
Knowles, Mr Harley.
Langford, Mr Roy
Lashwood, Mr George
Lawton, Mr. Sammy
Leeming, Mr E J.
Leister, Mr Fred
Lenton, Miss Dove
Lisle, Mr Oldham G.
Loraine, Miss Violet
Lord, Mr. Bob
Marie, Miss Pama
Maclaren, Mrs. Wm. (Miss Lily Bandman)
McCormack Mr John
Macdonald, Miss D. E.
Mclean Mr F R
Meredith, Mr. James E.
Mills, Mr Watkin
Millward, Mrs. Jessie
Monkhouse Mr Sydney
Montague, Miss M
Morand, Mr Billy
Moreny, Mr. Harry
Munro, Mr Harold B.
Neilson, Mr Fred B.
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Ogilvie Opera Co
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Pearce, Mr. W. G.
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Sale, Mr. Jimmy
Sandrisi, Mr. Max
Satey Miss Louie
Scruby, Mr. Alex.
Sears, Miss Jenny (Harmony Girls)
Seymore, Miss Madeline
Shepherd Mr W V.
Short, Mr. Howard
Smith, Mr H Reeves
Spray, Mr J
Stanley and Mac
Stephenson, Mr. George F.
Stewart, Mr Alex.
Stewart, Mr. Soli
Summers, Miss Eugene
Tarchi Mr
Temple, Miss Emma
Thompson, Mrs. Jack
Tree, Miss and Mr.
Turner Mrs A McNicol
Tussaud, Mr Louis
Valerie, Miss Babs
Venus, Mrs. K.
Vernon Captain R.
Vernon Mr Claude
Walker, Mr. Sid
Walton, Mr. Pat
Warnell, Mr Jimmy
Warren Mr Denier
Warren Mr Geoffrey
Warren, Miss Gwen
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Sibyl Ward's Plans.

Sibyl Ward regrets to announce that, owing to the sudden passing away of Sam L. Hasluck, whose death will be deeply lamented by all that knew him, the activities at Hasluck's Academy will be temporarily suspended. On her return from her third Continental tour at Christmas she will arrange for work to be resumed and she will carry on as Directrice of Hasluck's Academy.

Sibyl Ward's Continental tour commenced last week. Under the auspices of the Universities and other educational bodies, arrangements have been made for her to appear at Cologne, Berlin, Prague, Vienna, Graz, Linz, Salzburg, Innsbruck, Zurich, St. Gallen, Schaffhausen, Freiburg im Breisgau, Munich, Stuttgart, Dresden, Bremen, Giessen, Hannover, Gottingen, Braunschweig and Hildesheim. At Vienna, Bremen and Hannover she will be giving several performances.

The programmes—chosen, in most cases, by the local authorities—will vary from place to place and embrace Shakespeare's "Macbeth," "Julius Cæsar," "King Henry VIII," "Romeo and Juliet," "As You Like It" and "Hamlet." In addition, she will be giving selections from Shaw, Galsworthy, Drinkwater, Dickens, Jerome K. Jerome, Wilde, Sheridan, Byron, Shelley and from many other English standard and modern authors. By special request she will be repeating her recitals of "Enoch Arden," with music by Richard Strauss, and "The Lady of Shallott," with music by Elise Horrocks.

A copy of "The Era" can be obtained every Wednesday morning at any of Messrs. W. H. Smith and Sons' Bookstalls throughout the Kingdom.

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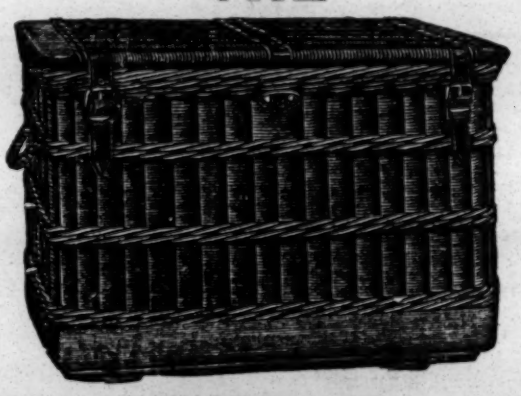
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Pierce and Roslyn Stay Abroad.

Pierce and Roslyn, the "whirl of melody," will not be returning to Town this week, as contemplated, as they have had a perfect hurricane of Continental bookings following their enormous success this month at the Eschow Theatre, Rotterdam. They go to the "Theatre du 10 Lemes" in Brussels this week, followed by the Rembrandt Theatre, Arnheim, Holland, and the Rembrandt Theatre, Haarlem. Unless they accept further engagements on the Continent, where they are so popular, they will therefore be back about Christmas time.

BIRTHDAYS OF THE WEEK.
Many Happy Returns To

Acton Bond—Nov. 27.
Frederick Day—Nov. 27.
Edward Geo—Nov. 27.
Horace Sheldon—Nov. 27.
Eugene Walter—Nov. 27.
Ivy Chandos—Nov. 27.
Clarice Litho—Nov. 27.
Madge Goodall—Nov. 27.
Philip F. Howley—Nov. 28.
H. Kellett Chambers—Nov. 28.
David Warfield—Nov. 28.
Mrs. Charles Coborn—Nov. 29.
Joe Elvin—Nov. 29.
Surtees Corne—Nov. 29.
Lydia Donovan—Nov. 29.
J. Alexander—Dec. 1.
Irene Vanbrugh—Dec. 2.

The VARIETY WORLD

Water Rats' New Officers.

King Rat Talbot O'Farrell, at the Grand Order of Water Rats' Banquet and Ball, held at the Park Lane Hotel on Sunday, announced that the officers for the ensuing year would be: King Rat, Mr. Will Hay (unopposed); Prince Rat, Mr. Ben Osborne; Precentor, Mr. Fred Russell; Deputy Precentor, Mr. Stanley Damerell; Test Rat, Mr. Joe Morrison; Collecting Rat, Mr. Eddie Gray; Bart Rat, Mr. Charles Kasrac; Chief Trap Guard, Mr. Seth Egbert; Bank Rat, Mr. George French; Trap Guards, Mr. George Clarke and Mr. Billy Kay; Musical Rat, Mr. Jos. Alexandre; Trustees, Papa Cragg and Mr. Joe O'Gorman, with Mr. Ernie Chester as Scribe Rat.

Great "Rats'" Night at Hippodrome.

Mr. O'Farrell also announced that there were only about 100 tickets left for the Great "Rats" night at the London Hippodrome on December 21st. In the subsequent auction, many of these were sold at £1 1s. each, so those who want to be present had better hurry! Mr. R. H. Gillespie, it was announced, had bought one box, and another was auctioned by Mr. Charles Austin to Mr. Tom Webster for forty guineas. The programme would include Sophie Tucker, Charlie Austin, Will Fyffe, Mr. Will Hay and Mr. Jack Hylton, said Mr. O'Farrell. Mr. Hylton had wired from Paris, wishing them all luck, and he had just spoken to Jack on the telephone, who said he was playing to a packed audience in the Champs Elysees, and wishing them all a good evening at the Park Lane Hotel. Mr. O'Farrell wired back that 500 Rats and Ratlings wished him (Jack Hylton) every success.

Music Hall Ladies' Guild.

Miss Lottie Albert tells us that the tickets for the Music Hall Ladies' Guild Annual Supper and Ball at the Savoy Hotel, on Sunday, December 7th, are going very well, but she is most anxious that the profession shall be better represented. Mr. William Harrison is to take the chair, and there will be a reception at 7, supper at 8, dancing at 10, and cabaret at 11.30. Marius B. Winter and his band will be in attendance, and valuable gifts will be presented. Applications for tickets (30s. each) and tables should be made to the Guild at once.

The children's party given each year by the Music Hall Ladies' Guild at Christmas will be held at the Surrey Tavern, Kennington Oval, on Tuesday, December 23rd. This is always a red-letter day for the kiddies, children of professionals who have fallen on bad times, and is eagerly anticipated.

Magicians' Club.

Many favourite artists are to appear at the Magicians' Club Ladies' Night to-night at the Palace Hotel, Bloomsbury, organised by Mr. Will Goldston, with the President, Mr. Louis Gautier, in the chair. Seats should be occupied not later than 7.30, and members are requested to wear the Club's Jewel. The entertainment will be on the lines of a full variety show, and sixteen well-known acts are to appear.

That Cheeky Chappy Strides On.

Max Miller, the "cheeky chappy," paid his first visit to the London Coliseum last week, doubling the same evenings at the Café de Paris. The Stoll management were delighted with his success in St. Martin's-lane, and he continues for them at Wood Green on Monday, whilst the frequenters of the Coventry-street rendezvous were moved to big applause and enthusiasm, resulting in his returning there on December 22nd, with a probability of several re-engagements there and at other restaurant cabarets. By the way, Max was involved in a taxi accident last week, from which he had a very narrow escape. Fortunately, he sustained nothing worse than a shock, but the driver went off to hospital. The mishap was due to another car pushing its way through violently from the back.

Florrie Forde Panto.

The Florrie Forde panto, "Red Riding Hood," will include Bud Flanagan, Chesney Allen, Aleta Turner, Ann Terry, Wyn McCarthy, Neil and Claxton, Rhys Thomas, Ethel Bond, Chas. Ancaster, the Bon Ton Babes, the Karola Girls and the 12 Forde Footsteps. The show opens next week at the Theatre Royal, Edinburgh, for a fortnight and will visit Keighley, Blackpool, Stoke Newington (two weeks), Leeds, Liverpool and Sheffield.

Vaudeville Golfing Society.

The final for the Captain's Prize was played off last week between Bert Weston and Harry Angers. The finish was always in doubt and, although Angers was leading by two after the first eighteen holes, he lost that advantage in the second half and never recovered, being beaten by three up and two. In the last eighteen holes Mr. Weston seemed to be able to do what he liked with the ball; in fact, he played very excellent golf all through.

November Handicap.

The first of the winter competitions takes place to-day (Wednesday) at South Lodge. Play will be eighteen holes medal, the final to be eighteen holes match at South Lodge. Provincial entries will be received as in other competitions.

Annual Dinner.

A record attendance is expected at the annual dinner at the Trocadero on Sunday. Members and friends are asked to note that applications received after next Friday will have to take a chance as to the table arrangements, as the table plan is being arranged on that evening. This does not mean that there will be no room, but that an extra table will have to be added to the existing plan. Tickets, 15/-, may be obtained from Mr. Henschel, Mr. Dave Carter, or the Secretary, Mr. Alex Rose, 18, Weech-road, N.W.6.

Marion Pola and the Maredie Sisters.

The youngest trio on the variety stage is probably that of Marion Pola—she has just celebrated her seventeenth birthday—and the Maredie Sisters, who are now fulfilling an engagement at the Teatret Ronbonniere Esgjerg, Denmark. The act has been running eleven months, five and a half of which have been worked on the Continent, including Italy, France, Switzerland and Holland. Following a return date in Holland for the Tuschinski Theatre in January, after an absence of less than six months, they will be seen again in this country in February, and will submit several new numbers, illustrating different types of song and dance which proved very successful abroad. Miss Pola, by the way, has been commissioned by the management to supply a troupe of six English girls for the summer season in Holland.

Ronni, Travanova and Volenoff.

Good reports are to hand of the success at the London Coliseum last week of the dancing ensemble, Michael Ronni, Pamli Travanova, and the Volenoff Twins, who are having another fine reception this week at the Hippodrome, Manchester. They have been much in demand and should be in Town again in a few weeks' time.

Wright and Marion.

For the past two years Wright and Marion have enjoyed a non-stop run in variety. During the past week at Chatham they were supporting Miss Ella Shields, and this week are appearing at the Boscombe Hippodrome instead of making their re-appearance at the Holborn Empire.

Pantomime at Lewisham.

The pantomime at the Hippodrome, Lewisham, this year is to be "Babes in the Wood." Jay Laurier will be the principal comedian, and Josephine Trix will be principal boy. Power and Bendon are playing the robbers. The pantomime will be produced by Chas. Henry.

G. G. and G. H. E.

A few months ago Gertie Gitana and G. H. Elliott did some capital business with their combination dates, but owing to prior bookings they had to go their different ways. It is good news to hear they will be on the same bill at the Coliseum on December 15th, and will feature some of the items that made such a success together in the Road Show.

Seymour Busy.

Syd Seymour and his Mad Hatters are on a return visit to the Theatre Royal, Edinburgh, this week, and will be at Camberwell next Monday. They conclude their 68 weeks' consecutive tour a week later, and open on the Continent at the Scala, Antwerp.

Myron Pearl and Co.

Returning from the Continent last week, Myron Pearl and Co. will be seen in town at the Holborn on Monday week, and later will pay a visit to Gleneagles. Myron tells us that he has in preparation an entirely new act, which will be produced next March.

English Artist returns.

We met Jack Joyce, the one-legged Manchester artist, who went to America about ten years ago with Ed. E. Ford and A. C. Astor, and achieved stardom by means of personality. He has recently been at the Realte Theatre, Milan, and the Embassy, Paris, where he has been singing and telling stories in Italian and French. He also dances, and in connection with this, is the subject of one of Ripley's "Believe it or not" sketches, having danced with more girls in his time than any one else. He has also acted in films. He will be seen here in the variety and cinema theatres shortly.

A New Stage Impressionist.

Ilse Bois, who makes her début in England at the London Coliseum on Dec. 8th, is said to be a mistress of mimicry, parody and caricature, and a quick-change artist of distinction. Her transformations of appearance are executed with the aid of elaborate mechanisms, some of them electric torches, used in semi-darkness. Most of her monologue work will be done in English, with a prologue in verse by Rowland Leigh.

Daltons in Variety.

Daisie and Nita Dalton are concluding at Sunderland this week their two years' consecutive run with Layton and Johnstone's variety road show, and at present are being booked up well in variety and cabaret. They are also considering an appearance in production.

Kathleen Ellis for Pantomime.

Kathleen Ellis, who made a big hit in the leading lady rôle last year of "The Dug-Out Melody," which she left to join the Clarkson Rose show at Shanklin, has been engaged as principal girl for Leon Salberg's "Dick Whittington," at the Alexandra, Hull.

New Sister Act.

We have heard lots of nice things of the Royce Sisters, two young ladies of remarkable ability, who have returned from the Continent after four years' solid work there, and as Helen Robinson will be seeing after their interests, we look forward to hearing of bigger things very shortly.

Williams and Thayer.

The new combination, Walter Williams and Pat Thayer, open together for the first time on Monday at the Pavilion, Bournemouth. Walter thinks this is the best thing he has done. By the way, his own song-writing seems to have had a successful result.

Koloured Komics Koming.

Scott and Whaley, who are having a successful provincial tour, will pay their first visit in town to the London Coliseum, after some years' absence, when they return to London in a week or two.

Ray Cardle for South Africa.

In the Spring we wrote of the excellent impression Ray Cardle had made on her first appearance in town. After a season in concert party, over the border, she resumed her variety engagements at the Metropolitan last week, and confirmed the good things written of her. She is at the South London this week. We hear that she has been booked for a South African tour by George Barclay's Agency, and is due to sail on December 12th.

Famous Prima Donna's Adventures.

The story of Mme. Lydia Lipkowska, who is appearing this week at the London Coliseum, is a remarkable one. Before she was sixteen, she sang Gilda in "Rigoletto" at the Imperial Opera, Petrograd, and was presented to the Tsar.

On the outbreak of the Russian revolution, her experiences were appalling. Dragooned into singing Marguerite in "Faust" before an audience of Bolshevik soldiers, there came a moment in the performance when the tenor playing Faust was seized with fright at the sight of the audience, and was unable to sing a note. A soldier shot him dead. Lipkowska, fearing a massacre, continued singing over Faust's dead body; and in that dreadful predicament she sang the rôle of Faust as well as Marguerite.

Her escape from Bolshevism was equally sensational. Hidden in a case of wheat by a French soldier, she got away in a fishing smack across the Black Sea to Constantinople. Then Lipkowska married her rescuer, and proceeded to New York, where she made her operatic début with Caruso, Covent Garden and the Royal Albert Hall followed.

RE-UNITED

MURRAY LESLIE AND JOE COHAN

WISE and OTHERWISE

This Week - - THE PALLADIUM

THANKS TO GEORGE BLACK AND VAL PARNELL

Direction - HARRY NORRIS

LONDON VARIETY THEATRES.

Reviewed by M. WILLSON DISHER.

THE COLISEUM.

Nothing Shakespeare or Solomon ever wrote is more frequently quoted nowadays than their present-day successor's line, "Smile and the world smiles with you." The approval of this sentiment is so universal we are forced to the conclusion that infectious gaiety is our sorest need. Hence the popularity of Norman Long, who rightly ranks his smile as of equal importance with his songs and his piano. His skill as a pianist is sufficient to keep the audience in a state of rapt admiration while he plays a brilliant transcription of two or three current dance tunes. His humour as a singer is irresistible, especially in such homely little ballads as "The Parlour When the Company's Gone," "The Barrers in the Walworth Road," and "The Willows." But it is his broad grin, as he rises casually from the piano stool to tell a story, which is the crowning joy of the performance.

Contemplate Dorrie Dene also. Not a moment passes while she is on the stage without some quip or jape which delights us with its quaint ingenuity. When she chooses she can turn serious and enchant us with the fine qualities of her voice. All the same, the gift which endears her to thousands is not these, but her glorious high spirits and unfaltering cheerfulness. Much the same might be said of Naughton and Gold. Their resourcefulness in comic "business," their zest in playing pranks upon each other, their power of bouncing like indiarubber dolls, keep us laughing continually. Yet tumblers who possessed these accomplishments alone could not rival this incomparable pair. Their power of radiating joyous good will is the greatest of all their assets.

On the artistically ambitious side, the programme brings before us Lydia Lipowska, the prima-donna, in a scene from Meyerbeer's "L'Etoile du Nord." The Coliseum's tradition of ballet is upheld by four well-known dancers, Whether singly or as partners, Anton Dolin and Anna Ludmilla create visions of beauty, especially in a courtship set to "The Blue Danube." Penelope Spencer and Hedley Briggs provide dainty comic relief in a caricature of American tourists and "Parisian Dolls."

The Indian sports and pastimes of the Anena Family afford a romantic spectacle which sets our thoughts trailing back to Fennimore Cooper. To adult minds, no less than schoolboy imaginations, this act makes a strong appeal. Camille Gillard sings "Le Rêve Passé" with unequalled vigour in a picturesque setting. Frank Vosper and Frances Carson continue their visit in Vivian Tidmarsh's "The Splendid Liars." Gordon Ray's Cosmo Girls give a dazzling display of dancing, and Mephisto, the mathematical dog, adds, subtracts, multiplies and divides to everybody's immense satisfaction including his own.

HOLBORN EMPIRE.

Shakespeare asked the question; Will Hay answers it. In "What's In a Name?" he discovers a whole lot of bother in it, in fact, if such confusion happened in real life, we should all ask to be enrolled as convicts in order to obtain peace and quiet by answering to a number. There is no other humorist, actor or writer who can exploit one joke so thoroughly as Will Hay. He regards it with the eye of a musician, works out transcriptions and composes variations on the given theme which present it to us in an infinite variety of treatments. This type of nonsense requires the touch of a master. I dread to think what an imitation would be like.

On the trampoline, Arthur Petley is a comedian beyond compare. He uses [illegible] the framework for a little farce which is right out of the rut of plain acrobatics. At his first appearance he is merely the attendant who takes the coats and hats of the holders. He seems to drift into the act rather than have a settled part in it. The spring mattress affair fascinates him. He finds himself bouncing on it before he knows what he is up to. But of sheer joy he flings his handkerchief into the air and catches it as it falls; he repeats the trick, but seems certain to miss until with a sidelong dart he catches it like a chameleon's tongue. He has fights in mid-air until his supremacy is acknowledged. Then in triumph he makes his grand entry as a highly-decorative jockey.

In reviving "Wanted on the 'phone," Randolph Sutton pleases his audience mightily. "Don't worry, Mother" is a similar study of love in humble homes. After these, he reveals a more romantic vein in "Where the South begins" and "Cryin' for the Carolines," which proves equally effective. Bennett and Williams are rare good fun with their phono-fiddles. When there is a hitch in setting the stage, they come before the curtain and give us a happy taste of their spontaneous wit.

Dancing is a strong feature of the bill. Duffin and Draper arouse the warmest enthusiasm as "ambassadors of dance." Herbert La Martine and Teddie Sherry appear with their six dancing ladies in "Taps and Tempo," a specially arranged scene which sparkles throughout. Holden's Mannikins are a noteworthy source of joy. Rebla juggles in his own desperately pessimistic fashion. Fred Tooze presents his speciality, and Auntie has amusing adventures with a bicycle.

The Tambos' New Act.

The new act of the Tambos, in which they are working as clowns, has made a very good start. They are at present on the Moss Tour, and return to London to play the Coliseum in a few weeks' time.

THE PALLADIUM.

She looks at you with eyes screwed up into horizontal slits. She sings, "I Need Your Approval," and "I've a Feeling We'll Be Friends Before I'm Through," and she finishes this introductory song on a top note that wins an instant response of applause. That is our first impression of Rose Perfect. Our second impression is of yet more top notes, ringing notes which electrify the audience. "You Are My Song of Love" is the serenade of singer to public—and her hearers are won over. "Sweet Summer Breeze" reveals her again in this coaxing mood, and at the end her preliminary prophesy is fulfilled. With "One Love Burning For You" she completes her conquest.

That merry pair, Harry and Marjorie Ristori, have their enlivening effect on our spirits. There is a vigour in all her fanciful dances or songs, and a hearty broad fun in his burlesques, which give us an added zest for being alive. The Four Malinoffs, an American dancing team, are experts in what we have come to know as "adagio." Rudolph Malinoff, with Eddy Ready and Nicholas Bird, fling Margaret Broocks into the air and catch her to a height and at a distance which are hair-raising. They create thrill after thrill.

The skating of the Three White Flashes is a spectacle of sheer excitement from first to last, and the juggling of Felovis is full of enthralling interest. Norah Blaney and Gwen Farrar keep us constantly amused by the ready wit of their topical verses and their humorous treatment of other songs. The fun of Dave and Joe O'Gorman never fails to rouse us afresh, since their instinct for fooling is bred in the bone.

Will Hay, working here as well as at the Holborn, presents "Out of Bounds," which is remarkable, among other things, for its demonstration of the use and abuse of rhyming slang. Jerome and Ryan live up to their label of "The Rhythm Boys" in duets, accompanied by their own banjo and guitar. A very welcome return is made by Leslie and Cohan, who are experts at Yiddisher humour. Robert Chisholm also is back again, on the scene of former triumphs.

Concert Activities.

Mr. Harry Hall is to take the chair at the C.A.A. Association Headquarters Concert next Monday evening, and at the Victoria Musical Society's concert at the Veterans' Club on Monday, December 15th.

Gorringe's Active.

When we looked in here last week, we found the office staff busily sending away the 12 Albertina Rasch Girls, by the "American Shipper," the passengers of which Gorringe's were responsible for the bookings of 50 per cent.

LONDON, SHOREDITCH.

The variety bill this week is headed by what is perhaps one of the best variety acts in the country, Fred Spreadbury's Coney Islanders, in a versatile musical, singing and dancing show fit for any audience, giving the class of fare which the patrons swallowed ravenously, and asked for more. The band now includes Ronnie Thomas, Mick Atlas, George Rowe, Art Wheeler and Fred Spreadbury himself, and they simply stopped the programme with the warmth of applause. Harry Gunn, however, with Ann Stephenson and Elaine Harper, was the recipient of just as warm a welcome, for he is a regular favourite here. In "The Christening," one of his latest sketches, humour and pathos are dramatically and artistically blended and the result is a perfect example of a one-act play calculated to hold the attention of his hearers until the last word. Bernhart and Young reappear, two fellows of infinite jest, and who cause extreme merriment. Charles Wesley, a new ventriloquist, makes his début here with his caddie in a comedy episode, "The 18th Hole." The dialogue is entertaining and his methods were successful. Dorray Sisters and Hilda three versatile and attractive young ladies were received with appreciation for their spirited dancing and singing, as were Carino and Joan in a musical novelty, which might well have been placed later in the programme. Jean Andrews, L.R.A.M., is always a favourite here with her fine voice, and Teresa Russell, the "singing factory lass," gave other songs which should go down better when she overcomes her apparent nervousness. The Armour Boys, the dinkum "Aussies," were added to the bill in their novelty act which includes singing, dancing and patter, but of which the whistling, which is unique, was the outstanding feature and fairly pulled down the house. Mr Percy Lewis and his orchestra ably rendered "On the quarter deck" and "The K.P. Medley."

FINSBURY PARK EMPIRE.

A marked influx of fresh custom here on Monday this week was obviously due to local opportunity being given to witness the performance of Gracie Fields, and people who had not seen her before here voted her value for money entertainment. For nearly half-an-hour she rendered song after song with that bewitching voice and whimsical manner which has made her world-famous, and her welcome was enormous. With her she has some of the family and a fine company of other supporting artists. There are Len Clifford and Connie Rhode, a musical comedy pair who have had experience of the work they offer. Their act of song, dance and patter is full of brightness and meets with approbation. The Three O'Dellys, with their juggling "on a tennis court," are specialists in their own line and perform all their feats with a superlative degree of success. Another speciality of a different kind is the ladder equilibristic act offered by the Bells, two Britishers, who prove their work equal to any similar foreign product. Harold Walden, of course, immediately springs into public favour with his intimate style of song and talk and creates plenty of laughter with his really good comedy lines. Fields and Rossini are well applauded for their clever and versatile musical offering, presented in pleasant and attractive manner which never fails to get across the footlights. One of the titbits of the evening was the "garage" sketch in which appear Duggie Wakefield, Billy Nelson, Fred Louin and Chuck O'Neil. Duggie displays surprisingly successful abilities as a ribtickling entertainer, and with his compères keeps the audience shrieking with laughter the whole time he is on. Add also the Pitt Girls, one of the smartest troupes in vaudeville, and you have an entertainment fit for even royal consumption.

EAST HAM PALACE.

After a succession of revues, a strong variety bill here this week seems to meet with local approval, including at the top as it does especially such established favourites as G. H. Elliott, the original chocolate-coloured coon, and Harry Tate, whose very name has become a national password. George is in his best form, with little or no alteration in his silvery tone voice, which was heard in several new and old numbers, and so pleased his hearers that encores were demanded at each performance. His dancing, too, is still a big and pleasant feature of his enjoyable offering which met with a hearty welcome in its entirety.

Harry Tate is seen here, after a long absence, in what is perhaps the wittiest burlesque of his famous series, "Fishing," and together with his clever company of character comedians, he keeps the audience in shrieks of laughter, as of yore, with his screamingly funny dialogue, gestures and facial manœuvres and received applause in plenty. De Haven and Page, who "would play if they could," kept those in front vastly amused at their various comicalities and obtained big applause. These two boys show distinct merit and originality in getting away from the beaten track and fully deserve the appreciation they receive. Audrey Knight's new act is certainly the best thing she has offered the public as yet. She sings beautifully and her expression and character work is worthy of much approval. Together with Sonny Day, she offers a 100 per cent. entertainment which should keep her in front for a long time. Russell Carr, the young ventriloquist, can hold his own with other voice-throwers in technique, humour and presentation. His sketch was definitely entertaining and interested his hearers throughout. J. H. Wakefield returns in his dapper style of song and dance, Levanda causes comment with her juggling speciality, and the Two Especials complete the programme with their versatile novelty.

SOUTH LONDON PALACE.

The commercial traveller of the Payne and Hilliard couple has, if he is to be believed, many curious items in his big bag, but none could be so acceptable as his priceless humour. We laughed at every quip, at his manner and the way he and the lady walked. Great fun was obtained from the old costumes she wore. Ray Cardel has a fine contralto voice. Her song, "I am longing to go where the roses grow," brought requests for more, and the whimsical way in which she sang "It-It-Italy" pleased everybody.

A new and laughable style of comedian is George Belton. It is difficult to decide which is the funnier the way he sings his songs or his newspaper readings. Jack Wynne and company presented a clever little sketch, entitled "The Last Straw." We laughed so heartily that we have no sympathy with Jack when fortune is snatched from his grasp. The ludicrous attempts of the tiny Ringle to imitate the juggling of his big brother are as amusing as his brother's efforts are clever. The setting of this act is in a restaurant and the various articles, including a huge table, are all pressed into service. Renee, who assists, gave an able demonstration of saxophone playing.

Two humorous folk giving themselves out as Irish, turn out to be, when the lights go up, Peel and Curtis, and obviously Hebrew. Their fun starts and laughter reigns till the curtain falls, or rather the tabs do, and obliterate one humorist entirely. For whirlwind music and dancing the Norris Girls and Max are three bright representatives. Their rendering of "For somebody else" was greatly appreciated. The advent of Harry Champion was, as usual, hailed with delight, and he is as funny as ever. Jack Pettifer, England's Carnera, gave a boxing exhibition.

"COME TO THE FAIR."

AT WALHAM GREEN.

Mr. Will A. Jackson's new style entertainment, "Come to the Fair," is proving very popular at the Granville, Walham Green, this week. It is in eighteen scenes, with a capital libretto by Mr. Frank A. Terry, book by Mr. Jackson himself, and additional comedy scenes by Mr. Sandy Lauri. The latter is principal comedian and he scores in a variety of rôles, ranging from a clown to a barber's assistant. He is a great little comedian and keeps the audience in roars of laughter all the time he faces the footlights. Mr. Jack Cowley "aids and abets" him in most of the comedy scenes and is a big success. So is Mr. Jack Leonard, whose "Open Fireplace" song is beautifully rendered in a most artistic scena. Pretty Miss Kitty de Haven is a charming soubrette. She has plenty to do in singing, acting and dancing, but she does it all like the real artist she is. Miss Rita [illegible]'s fine voice is heard in various numbers. Mr. Harry Wray and his Polo Boys are a big hit. The boys are all clever instrumentalists and Mr. Wray a delightful singer, a talented dancer and an expert showman. Ara and Zetta's "Fun on wheels" act is a wonderful specialité, the cast being completed by Mr. Albert Dennis and the Garforth Girls, a captivating troupe, whose specialité dancing and general chorus work are alike popular. Mr. Andrew Inglis is the musical director for the show.

Gerardo and Adair New Act.

Gerardo and Adair are offering new features in their act next week on their re-engagement at the Coliseum. Errol Addison and William Shaw are with the act now, which is bound to be an attraction again.

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VARIETY SEASON. Nov. 24, METROPOLE, GLASGOW.
Dec. 1, EMPIRE, NEWCASTLE. Dec. 8, LONDON COLISEUM.

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20 WONDER MIDGETS
Nov. 24, EMPIRE, YORK. Dec. 1, PALACE, NEWCASTLE.

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FROM THE SONG PUBLISHERS.

B. Feldman and Co.

Ask any pantomime producer or artist why he or she has selected so many Feldman numbers for the coming season, and the reply will be—"Because Feldman's have the pick of the panto songs"! That is the whole position in a nutshell, and there is no other explanation for the widespread popularity of the Shaftesbury-avenue House's winners. Headed by such outstanding favourites as "Dancing With Tears In My Eyes," "The Kiss Waltz," "Oh Donna Clara," "Watching My Dreams Go By," "Like a Breath of Springtime," etc., Feldman's songs promise to carry all before them this Christmas.

Henry Hearty tells us that "P'liceman, P'liceman, Hold My Hand," is undoubtedly the biggest comedy chorus success he has featured this year. This statement comes from the popular comedian following his previous enormous success with "The Barmaid's Song." Mr. Hearty is a great comedian, and he knows how to spot a really great comedy song!

Alan Green and his well-known Band are going strong at the Royal Opera House Dances, Covent Garden. Dancers revel in the snappy rhythm of this popular combination, and Mr. Green adds to their pleasure by giving them a goodly dose of the Feldman tonic, his outstanding hits including the ever-popular "Dancing With Tears In My Eyes," and "The Kiss Waltz."

Noble Sissle and his splendid Band have made a sensational hit at Ciro's, and listeners-in all over the British Isles are deriving considerable pleasure from the broadcasts of this fine combination. Noble Sissle has always been a keen Feldmanist, and his present radio hits include "Oh! Donna Clara," "The Kiss Waltz," "Dancing With Tears In My Eyes," "When You're Smiling," and "Watching My Dreams Go By."

The Water Rats' Ball, held on Sunday at the Park Lane Hotel, was notable for the fine performance of Jock McDermott and his New Carlton Players. Their tastefully selected programme included a splendid batch of Feldman stormers, and among the favourite items of the ball were "Dancing With Tears In My Eyes," "When You're Smiling," "Wasn't It Nice?" "The Kiss Waltz," "Oh! Donna Clara," "Cuban Love Song," "Like a Breath of Springtime," and "Song of the Congo."

The clever Dalton Sisters continue to feature "Dancing With Tears In My Eyes" and "When You're Smiling," with very big success. Theirs is a bright and tuneful act and always registers a decided hit wherever it is presented.

Florrie Forde is not only the world's greatest chorus singer—she is also a wonderful judge of the qualities of a panto song. "Dancing With Tears In My Eyes" is, in the opinion of Miss Forde, one of the greatest songs of the year, and it was her first choice on the occasion of her last visit to Feldman's.

That versatile and popular artist, Jimmie Fergusson, is continuing his outstanding success with "When You're Smiling." He has also introduced a new Feldman winner, entitled "Nobody Cares If I'm Blue." This number, as its title suggests, is an ideal situation number for the Cinderellas of Pantoland. There is a plaintive lyric and a fascinating melody in "Nobody Cares If I'm Blue?"

The special attention of pantomime comedians is drawn to "We Can't Lose Our Dog Fido," a last-minute winner from the pen of Jimmy Kennedy. This young British song-writer has already supplied two coming panto stormers in "The Barmaid's Song" and "P'liceman, P'liceman, Hold My Hand." His latest contribution—"We Can't Lose Our Dog Fido"—is undoubtedly one of the biggest certs. he has ever written, which is saying a lot!

Anna Rogers is one of the first performers to introduce the new Feldman winner, "Nobody Cares If I'm Blue." It constitutes an effective follow-on to Miss Rogers' other big Feldman hit—"Am I Blue?"

Ouida Macdermott, who will be the charming star of the King's, Hammersmith, pantomime, was a recent visitor to the Feldman Building. Miss Macdermott intends to Feldmanise strongly and her song favourites include "Dancing With Tears In My Eyes," "The Kiss Waltz," and "Watching My Dreams Go By."

"The Kiss Waltz" has just been issued to members of Feldman's Orchestral Club. This number is by the writers of "Dancing With Tears In My Eyes," and there is every indication that it will be as popular as "Dancing With Tears." Members of Feldman's Orchestral Club are certainly having the musical goods delivered, and one cannot imagine any alert band leader neglecting to send his subscription and membership form along for the New Year.

Lawrence Wright Music Co.

Pantomime producers and artists are urgently advised to write to the Lawrence Wright Music Co. at once for a copy of the eleventh-hour chorus sensation; the title of same is "Make up Your Mind You're Gonna be Young." This song was only written last Thursday night and is now in the press; copies will be ready by end of this week. We confidently expect this number to be the outstanding chorus number of the pantomime season. Don't hesitate. Write for your copy immediately and reserve it for your pantomime.

Pantomime producers and artists are enthusiastic in their praise of the Wright songs this year. Without doubt this pantomime season will see more Wright songs being featured throughout the entire country than at any other time in our history. Don't wait till the last moment if you require band parts specially written; make up your mind now, and you cannot do better than fit up your entire production with the following: Horatio Nicholls' "Gipsy Melody," "My Cradle is the Desert," "Say a Little Prayer for Me," "Adeline," "Exactly Like You," "Sunny Side of the Street," "Sittin' on a Rainbow," "Meet me in my Dreams To-night,' "Little White Lies," "The Lantern Song," "Bench in the Park," "Alpine Milkman," "I'd Like to do Things for You," "Song of the Dawn," "When I Passed the Old Church Door," the big kiddies' number, "The Chum Song," also two outstanding hits in "Gorgonzola" and "The King's Horses." The last two named are reserved for London, but are free for any provincial pantomime. Wire, write, 'phone or call for your copies, but whatever you do get after these for rehearsal.

At the Canterbury this week The Three Happy Boys are literally tearing them up with "Say a Little Prayer for Me," "Gipsy Melody," "Sittin' on a Rainbow" and "Happy Feet," a quartette of Right numbers from the Wright House. That charming soprano vocalist, Miss Jean Andrews, at the London Music Hall, Shoreditch, this week, where she is scoring very heavily with "Meet Me in My Dreams To-night," "Say a Little Prayer for Me," "Gipsy Melody." Each of these numbers receives excellent treatment in the hands of Miss Andrews.

Jessica Lynwood, another very charming soprano vocalist, writes from Exeter to inform us that Horatio Nicholls' "Gipsy Melody" is really a brilliant number and a very big hit for her. Miss Lynwood also tells us that she is making a very big hit with "That's Where the South Begins." Thomas Flynn, the wizard of the piano-accordion, is making a very big hit with four songs from the Wright House, namely, "Say a Little Prayer for Me," "Adeline," "I've Got a Feeling" and "Little White Lies," a quartette of songs that are well worth being in everybody's programme.

In a letter from Bruce Green we are informed that, with his charming partner, Miss Edith James, they are making a decided hit with "Sittin' on a Rainbow," "Meet Me in My Dreams To-night" and "I've Got a Feeling." Mr. Green informs us that these numbers will be definitely featured in pantomime by Miss James.

Joe Baker & Olga, writing from the Hippodrome, Dover, tell us that they are delighted with the reception they are receiving at each performance for their rendition of "I've Got a Feeling." They say this number is one of the most admirably suited to their style of work they have had for a long time.

O'Farrell Sisters, now working Cabaret, are delighting their audiences with "Sittin' on a Rainbow" and "I've Got a Feeling." At the Holborn Empire, this week, Britain's Premier Light Comedian, Randolph Sutton, is as usual stopping shows. A very big favourite with Holborn audiences is the Wright hit, "That's Where the South Begins," which Randolph puts over as only he can—result, a riot.

Francis and Day.

Now is the time of the year that all artists are making a keen search for their pantomime songs, and once again Francis & Day offer a distinctive range of material which will undoubtedly cater for all classes. Numbers which will have a wide appeal to ballad vocalists are "Old New England Moon," "Blue is the Night," "When it's Springtime in the Rockies and Mabel Wayne's latest inspiration, "It Happened in Monterey." On the lighter side, "My Baby Just Cares for Me" takes pride of place, closely followed by "If I Had a Girl Like You," "Telling it to the Daisies," "A Girl Friend of a Boy Friend of Mine," "I Can See a Rainbow" and the great "cheer up" number, "We Must all Pull Together." Ideal production numbers are available in "Swinging in a Hammock" and "Cryin' for the Carolines," while from a comedian's stand-point, "The Carbolic Love Song," "Around the Corner," "The Ginger Cat" and "I Wanna Go to Bed" would be hard to beat.

Ample proof that audiences still appreciate a good melody number is seen at the Chiswick Empire this week, where Jose Collins sings "It Happened in Monterey." At the same house, Aubrey & Haye register a big hit with "Should I?" Excellent news of "If I Had a Girl Like You" comes from the black-faced comedian, Billy Elliott, who sings this number with a wealth of feeling and expression at the Tivoli, Aberdeen, this week. Rita Astelle, now playing leading part in Frank E. Frank's "Gypsy Vagabond" Revue, creates a sensation with her fine vocal rendition of "Springtime in the Rockies." In the same company, which plays the Theatre Royal, Norwich, this week, the Stage Band scores with "Bye Bye Blues."

The inimitable Nellie Wallace, who appears to great ovations at the Shepherd's Bush Empire this week, is busily rehearsing "The Carbolic Love Song," which she intends to produce immediately. On the same programme, Jimmy O'Dea and Company are now featuring an artistic duet version of "If I Had a Girl Like You." "My Baby Just Cares for Me" is certainly a snappy hit for the Four Brownie Boys, who are delighted with receptions given to this number at the Birmingham Empire this week.

Gertie Gitana proves as popular as ever at the Hippodrome, Aston, this week, where her programme is admirably chosen. "Should I?" is again one of her outstanding hits.

The Hind Sisters & Revel, appearing in Taynan Productions "Splendour," at the Hulme Hippodrome, Manchester, score a direct hit with the "F. & D." fox-trot-song "Telling it to the Daisies." The Three Jays, appearing in "Playbox" Revue at the Empress Theatre, Glasgow, have just introduced "Old New England Moon."

Francis & Day material is well to the fore in T.M. Productions' "Show Life," at the Palace, Southampton, this week. Ray Zack renders a bright interpretation of "My Baby Just Cares for Me" to fine receptions. The Troy Sisters are wonderfully popular with "Swinging in a Hammock," "Bye Bye Blues" and "Gotta a Feeling for You," and no stone has been left unturned to ensure successful productions of "It Happened in Monterey" and "Have a Little Faith in Me." "Telling it to the Daisies" and "It Happened in Monterey" are two ideal items for the Two Dees, who are now fulfilling variety contracts with much success. Duggie Campbell, appearing in "Records" Company on tour, reports great success with "F. & D." hits, the most prominent being "My Baby Just Cares for Me," "Old New England Moon," "If I Had a Girl Like You" and "Telling it to the Daisies."

"Eve" is dancing her way to popularity at the Hippodrome, Manchester, this week, special mention being made of her clever work to the tunes of "My Baby Just Cares for Me" and "Telling it to the Daisies." "My Baby Just Cares for Me" is rendered in delightful style by Peggy Desmond, who is now providing a bright speciality in The Rothesay Entertainers. This week the show appears to good business at the Electric Theatre, Falkirk.

The Sonia Sisters report wonderful receptions for "My Bluebird was Caught in the Rain" wherever they sing this haunting number.

Keith Prowse.

The fact is undoubtedly established that "I'd Like To Find The Guy That Wrote The Stein Song" is one of the outstanding comedy songs of the year. Its success with Miss Gracie Fields being instantaneous and the demand for the number from all quarters has been unprecedented. Several big artists have fixed on the number for their pantomime engagements at the various theatres throughout the United Kingdom.

Another terrific success is entitled "Go Home and Tell Your Mother," which is the feature song in the Metro-Goldwyn-Mayer film, "Love in the Rough." This has also been taken up by several principal boys for feature purpose in the pantomimes. It has a most lilting melody that is very easily taken up by the audiences. Among the latest to take up this wonderful song are the Big Four, that very clever quartette of Australian performers who have been so successful during the last two or three weeks. They also feature "My Heart Belongs" and "I'm Doing That Thing."

Miss Gracie Fields, at the Finsbury Park Empire, continues to feature "I'd Like To Find The Guy That Wrote The Stein Song," and she is getting just as much out of the number as it is possible for any comedienne to obtain.

Billy Elliott, the black-faced star comedian, who is playing the North, is scoring heavily with "My Heart Belongs to the Girl Who Belongs to Somebody Else." It can be safely predicted that this number will be an enormous favourtie in pantomime this season. Several very well-known artists have decided to sing this number, and are confident of its merits as an applause getter.

In "Le Rêve Parisien" revue the young ladies perform a wonderful dance to the strains of "Lonesome Little Doll," and during the staircase dance they score a great success with "I'd Like To Find The Guy That Wrote The Stein Song."

In the Montemartre Follies Co., Maud Selwin features "I'd Like To Find The Guy That Wrote The Stein Song." Ivor Hughes, touring Scotland, informs us that he made a very big success with "My Angel Mother," which he intends to keep in his repertoire for some time.

Les. Lyndale, "Cheeky Face" revue company, makes a feature of the "Stein Song," "I Don't Mind Walking in the Rain," "When Twilight Comes," all numbers being played on his piano-accordion. The Kelvingrove Entertainers, under the direction of Jack A. Dansie, informs us that Phil Ray, baritone, is particularly successful with "My Angel Mother." "Smile While You May" is another item that meets with great success.

G. H. Elliott, at the East Ham Palace, continues his success with "Moonshine Is Better Than Sunshine." Norah Bancroft has in active rehearsal for early production "My Heart Belongs." Lieut. Fletcher and his Band make a special feature number of "I'd Like To Find The Guy That Wrote The Stein Song." The most artistic rendering that one could possibly imagine is given by Randolph Sutton to "Shoo the Hoodoo Away."

Artists should call, 'phone or write for full K.P. pantomime selections.

Peter Derek, Ltd.

Joe Kay and his X-N-Tricity Orchestra are arranging an all-British programme for this week at the Tricity Restaurant, and the P.D. number being featured by him are "Baby Angel," "Sittin' on a Haystack," "The Blue Bird Sang to Me," "When the Orange Trees Blossom in Spain," and "Hindoo Love Birds." Also four numbers in course of production, shortly to be released, entitled "I Spy," "I Wonder," "Sitting Sweating in the Sunshine" and "Dancing Fever."

Peter Derek's sensational success "Sittin' on a Haystack," the number which is taking London and the provinces by storm, is proving to be this firm's greatest winner. It is being recorded by Decca and is being featured by bands all over the country. Marius B. Winter is broadcasting this from London. Jack Padbury, Godowsky, Fred Kitchen, Anton, Bertini and many other prominent London leaders are making a fuss of it.

Reg. H. Dixon, Blackpool, is broadcasting another new P.D. comedy fox-trot, entitled "I'm in Cupid's Garden." Pro. copies only are available of this number as yet.

The new Lew Lake production, "Blackberries," opening at Brighton this week, includes two P.D. numbers—"I'm in Cupid's Garden" and "I Must Find a Red-Hot Baby To-night."

Jas. H. Ellis, who is featuring the new Spanish one-step "Paquita" at Bradford, writes: "A wonderful number."

"Poor Old Man in the Moon," the comedy fox-trot, is being put over at the Capital Cinema, Bolton.

Panto artists and producers are missing a good thing if they fail to write or call for P.D.'s panto numbers.

Chappell and Co., Ltd.

The sensational hit, "You Brought A New Kind Of Love To Me," is being worked all over the country with tremendous success. Francis Buckland is making a big feature of "You Brought A New Kind Of Love To Me" in the "Best Yet" Company at Portsmouth this week; she is also including the cheerful rhythmic fox-trot, "Sweepin' the Clouds Away."

Billie Westwood is scoring heavily with "You Braught A New Kind Of Love To Me" at the Globe, Clerkenwell, this week. The Carlton Girls are making a big feature of "You Brought A New Kind Of Love To Me" at Upton Park this week. Elise Sterndale is featuring "Sweepin' the Clouds" with terrific success at the Palace, Carshalton, this week.

"You Brought A New Kind Of Love To Me" has been chosen by many art-

(Continued on page 15.)

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Musicians have reason to rejoice over the Government grant made to opera. Though it will not necessarily absorb a great number of instrumentalists, the subsidy will serve to relieve the ranks of the unemployed to an appreciable extent.

Mr. Snowden's announcement was to the effect that in order to assist in the performance of operas both at Covent Garden and in provincial centres, the Treasury would find £5,000 on January 1, and £17,500 a year for five years beginning from April 1, as additions to the income of the B.B.C. The B.B.C. would thus be the agents for this expenditure, and a revised agreement with the Postmaster-General, sanctioning this new activity would be laid before Parliament. Mr. Snowden added that other subscriptions would be found by the B.B.C. and private persons and that special performances of operas at very popular prices would be given at the centres subsidised.

Leicester Square Cinema M.D.

Orchestral music will play an important part in the scheme of amusement at the new Leicester-square Cinema, which will open towards the end of the year. The musical director will be Mr. Haydon Fawcett and the size of the orchestra will be in the neighbourhood of twenty-six instrumentalists. Mr. Fawcett comes of Yorkshire musical stock, of which thirty-six are musicians. At one time it was seriously suggested that a symphony orchestra should be formed out of the family as they number among them the full complement of instrumentalists necessary for that purpose.

Mr. Fawcett started his musical career at the age of five, although it might be said that he was born to the strains of Handel's "Nativity." He was cradled with the Hallé

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Orchestra, with whom he stayed for some years, after which he was with Sir Henry Wood. He then went on the Continent, but had to return owing to a prima donna deciding that he would make a good husband. As, however, he was not a Mormon, Mr. Fawcett thought it would be best to come back to his native land. He then entered the cinema world and spent several successful years in the North conducting some of the best combinations in connection with orchestral presentations. He went to Nottingham, and from there joined the musical staff of Mr. Walter Bentley, who sent him to re-organise the orchestra at the Alma, Luton.

At the moment he is at the Majestic Cinema, Wembley, where he immediately became a popular contributor to the bills presented there. He will remain there until the Leicester-square Cinema opens. In the formidable amount of work inseparable from taking up his West End appointment, Mr. Fawcett has the able assistance of Hubert Holmes, the 'cellist and banjoist, who knows London very well.

Mr. Fawcett is determined to do all he can to encourage native talent, and is now engaged in formulating a scheme that will be of particular interest to British composers. Details of this scheme I will be able to publish at a later date. All I can say at present is that from what I can gather it will certainly be a step forward in the direction of obtaining for British composers proper recognition and in view of the decision of the Government to subsidise opera, a very welcome one.

The Fulham Forum.

Thursday, December 18th, has been selected as the opening date of the new Forum Theatre, South Kensington. C. W. Coles, who, as I announced last week, is to be musical director, has been Fred Kitchen's right-hand man since he joined the Astoria group of theatres. Alex Taylor will be the organist. The policy of the theatre will be a bi-weekly change of programme, which will include two talkies, a stage show, orchestral and organ selection and the usual news bulletins.

Arthur Cowen's Band at Edinburgh.

The management of the Playhouse, Edinburgh, have expressed themselves delighted with Arthur Cowen's band, which is proving a big attraction, and adding that necessary atmosphere which leads to success. They do three numbers which constitute a fifteen minutes' show. This week's programme comprises "A Highland Scene," "In Monterey," in which Mr. Cowen features the various instruments as solos, and a jazz number, "Should I?" It is a double-handed combination sixteen strong, a special feature being made of the jazz element. Mr. Cowen is firmly of the opinion that the time is not far off when every picture house of any size will have a first-class orchestra.

New Palais at Coventry Opens.

Edgar H. Hozack and his Band opened the Ritz, Coventry's new Palais de Danse, on Saturday night. Two hundred-and-fifty couples danced and hundreds were turned away. The floor was perfect and the lighting brilliant. The band feature a hot modern style. The personnel is as follows: Violin and sax, Edgar Hozack (leader, arranger); saxes, clarinet and violin, E. Welstead; piano, Stefan Dobrowsky; trumpet and vocalist, A. G. Howe; banjo, slap bass and 'cello, E. Winstanley; drums, xylo, vibraphone and comedian, Al Clark. Mr. Hozack is well known in the "straight" world as Edgar Hozack Howarth.

Royalty at the Spanish Club.

An early session was worked by a trio from the Sommerfield Orchestras on Sunday, when they played for the reception given by the Spanish Club, Cavendish-square, at 11.30 a.m., to meet the Queen of Spain and the Princesses Beatrice and Maria Cristina. The reception lasted just an hour, and the trio, which consisted of Billy Mann, violin; Joe Ackroyd, 'cello, and Wally Harding, piano, played light popular music.

Kingston Dance Palace.

The Nevada Dance Palace, Canbury Park-road, Kingston, opened last week under the proprietorship of J. Loft and J. Tighe, the manager for "Jack's Cabaret Dances." Jack London's Embassy Four are in attendance. Myrtle Winter and Gypsy Woolf's dancing babes were the artists booked, and several novelties were introduced.

Hal Wallace's Band at the Queen's.

When I looked in at the Queen's Hotel, Leicester-square, the other evening, I was surprised to see the band in original Hawaiian costume. They wore white trousers and shirt, black tie, brown boots and red sash, and a cord to represent red roses round their necks. They looked picturesque and their playing, particularly of various Hawaiian melodies, was very good.

I had a word with Mr. Hal Wallace, their leader, and he told me that the personnel of his fine band was as follows:—Ted Rogers (steel guitar), J. Hendricks (guitar and voice), J. Collinson (guitar and voice), F. Storer (drums, etc.), Al Mitchell (sax and clarinet) and B. Maxwell (piano and accordion) with Mr. Wallace himself as leader. The first three, Messrs. Ted Rogers, J. Hendricks and J. Collinson, are the original Honolulu Trio, who did so well in "Aloma" and "The Bird of Paradise." Mr. Wallace told me that his band was a big success at the Hotel Splendide and the Café de Paris, and had just finished a season at the Winter Gar-

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EDGAR WHITE

den, Berlin. That morning they had been recording for the Decca gramophone, and had done six records. There is no doubt that a band such as Mr. Wallace's, which is out of the usual run in many ways, is a big attraction.

The Los Gauchos Tango Band.

Gerald Bright's Los Gauchos Tango Band has proved immensely popular at the Savoy, and after due persuasion the National Sunday League gave him booking at the Lewisham Hippodrome a few weeks ago. The band proved an immediate success, so much so that he now has the whole of December booked up for the League concerts. After some difficulty he has been successful in getting a well-known gramophone company to arrange a series of recordings with his band, despite the fact that only Continental bands are supposed to be capable of playing tangos in the correct manner.

Leyton Summer Season.

The Leyton Corporation are inviting tenders for the use of the Band-stand in the Coronation Gardens, Leyton, by concert parties on week-day evenings during the months of June, July, August and September, 1931, with option of extension to May and October. Forms of tender, with conditions, may be obtained on application at the Office of the Town Clerk, Town Hall, Leyton, E.10.

W. H. Carter and His Orchestra.

The series of Sunday band concerts arranged by Mr. W. H. Carter, and taking place at the Corn Exchange, Leicester, are doing wonderfully well, many encores being demanded. Billy and his band were very popular at Leicester cinemas, until ousted by the "talkies," and the public are thoroughly appreciating Mr. Carter's efforts to give work to his unemployed musicians.

Temperance Prize Band of Wigston.

At a meeting of the above band it was decided to prepare a scheme whereby every band in the Leicestershire area might hold a special effort in aid of the local Royal Infirmary. The balance-sheet gave a balance in hand of £33 18s. 6d. The assets are valued at £437 17s. 3d., and liabilities nil.

Bert Ponté and His Band.

Following the conclusion of their sixth summer season at Douglas, I.O.M., Berte Ponté and his Band have now opened at the Stock Exchange Restaurant, one of Manchester's leading cafés. They are featuring both classical and dance music, which includes a number of Continental tunes which Bert secured when his band was playing on the Continent, and they are much appreciated. The personnel comprises Mr. Ponté himself, pianist-conductor; Lionel Barnett, violin, doubling tenor sax; Jack Wooley, alto sax, doubling clarinet, doubling trumpet and vocalist; Stan. Boardman, tenor and G banjos, guitar, and string bass; and Will Parry, drums, bells, xylophone and 'cello.

Music at Southsea Cinema.

The introduction of a trio at the Scala Picture House, Southsea, last week, proved a very welcome variant to the "all-talkie" programme. Hermann Kahn, the popular violinist, appeared on the stage, supported by Bernard Mayers ('cello) and Miss Josephine Lee (piano). Mr. Kahn's rendering of "Zeigerinerverser" was well received, as was also "The Swan," played by Bernard Mayers, both soloists being ably accompanied by Miss Lee, an accomplished pianist.

Don Wilson Activities.

The Piccadilly Blue Boys are once again back at the Piccadilly Club, Glasgow, for the winter season after completing their second season at the Maloja Palace Hotel, Switzerland. The band is still under the able direction of Pete Akister, the well-known banjoist who doubles "hot" violin and sax, and they are proving their usual success with patrons and management alike. Mr. Harry Shalson the stage and recording star who was recently performing at the Club, was delighted with the manner in which the band accompanied his act. The personnel of the band remains the same.

With Len Frobisher as sax player and leader, the Masters of Melody opened at the Plaza, Dumfries, a fortnight ago and scored an instantaneous success. The other members of this combination are Arnold Kitson, drums, vibraphone and xylophone; Cliff Thompson, piano, piano-accordion and vocalist; and Frank Taylor, banjos, guitar and violin. Comedy numbers are a strong feature with the boys, chief amongst the fun-makers being "Sam sat with Sophie on the Sofa," the Lennox hit. Xylophone solos by Arnold Kitson always evoke much applause.

The High Society Four, Don's new combination, opening for the winter sports season in Switzerland, includes amongst its members Jimmy Fawcett and Walter Owen, two Midland "stars." The former is late of the Beach Club Band at the Palace Hotel, Jersey, and is a "hot" drummer with a rare modern style on the vibraphone and xylophone. Walter is known in and around Bradford as a fine exponent on the alto sax. Also with this combination is Eddie Hayes, banjoist and violinist, late of Al Tabor's Transatlantic Band.

Alf. Vango's Band.

A great asset to the success of the dances which have been given at the New Clissold Social and Literary Club, Canonbury, during the past six months is the band of Mr. Alf Vango. Their time and rhythm are perfect, and their excellent rendering of modern and old-time dance music is worthy of high appreciation. The band consists of Mr. Alf Vango, leader and trumpet; Mr. Reg Page, saxophonist, clarinet and violin; Mr. Sid Lee, drummer and vocalist; and Miss Lily Shaw, pianist.

Bath Has Its Pavilion.

On Friday next, Bath's latest municipal enterprise, called "The Pavilion," is to have its civic opening, when the National Orchestra of Wales and the Bath Pump Room Orchestra of forty-five performers will combine in two orchestral concerts, under the conductorship of Warwick Braithwaite and Edward Dunn. The distinguished pianist, Irene Scharrer, who has not played in Bath for several seasons, will make a welcome *re-entree* before local audiences, and the popular baritone, Harold Williams, is to be the vocalist. The seating capacity of the hall is 1,400. The platform lighting is of a comprehensive character, comprising the latest up-to-date equipment for the use of concert parties and like entertainment. Dressing-rooms are also provided and are suitably furnished for the comfort of the artists. The building is within easy access of the centre of the city and will undoubtedly fill a long-felt want in the life of this world-famed Spa. Mr. John Hatton will be the director and Capt. E. Lewis his assistant.

CLUB AND CABARET.

By VIATOR.

The Cosmo.

It was a real pleasure to see Mr. Jesse Jacobsen at the popular Wardour-street Club in his customary satorial splendour. Norah Blaney and Gwen Farrar were the cabaret attraction last week, and these two supreme artists did exceptionally well. Miss Blaney, "at the piano," played beautifully and the duet at the close, with Miss Farrar on the 'cello, was one of the most delightful things possible. They sang "I'm waiting for love like that," different versions of "Crying for the Carolines," "My Toreador" and "Don't tell him what happened to me!" in their usual good style, the applause at the close being enormous. I liked Jack Padbury and his Cosmo Club Seven's playing for the dancing as much as ever.

The Queen's.

Two new girls are now to be seen in Madame Colletta's fine troupe that is always an outstanding feature of cabaret here. They are Rona Raymond and Dinkie Ward, and, in association with Babs Allan and Mabs Newnham, they put over some fine numbers. "I've got a feeling for you," "Ragamuffin Romeo," "Adorable" (which is sung in piquant style around the tables) and "We'll shoo the hoodoos away" are among them. In the latter the girls get opportunities for individual items of which they take full advantage. Thus Miss Rona Raymond's step-dance, Miss Dinkie Ward's Russian dance, Miss Babs Allan's acrobatic effort and Miss Mabs Newnham's vocal contribution are all loudly applauded. Miss Queenie Pickford presented a very versatile act last week. She can do "straight" vocalism, soubrette work, Dutch characterisation and yodelling and dance, and her songs, "I'm too young to be careful," "I love you. I hate you" and "Dancing with tears in my eyes" were well put over. Dawnya and Petrova are announced as this week's attraction at the Queen's.

Locarno.

The Streatham Hill Dance Hall was really too big for Datas to get his material over, I thought, when I saw him there last week. Whilst he was answering a question in his own remarkable way in one corner of the hall, the other parts were unaware of what was transpiring. Mr. Laurie Johnson and his Waldorf Band go from success to success here and not only did I, in company with every one else, enjoy their playing for dancing, but also their good work put in whilst the cabaret was on. This was opened by Derry and Sloan, two clever terpsichorean artists, who scored heavily with their eccentricities, and a simultaneous stunt was also well worked by these two clever performers. The Alva Brothers did a great act that was very much to the liking of Mr. H. S. Kingdon's patrons. They have that easy nonchalant air whilst they are doing the cleverest tricks, and excel in acrobatic work, double somersaults, and the like. They do all this to the tune of "Happy days are here again." The wriggling movements by one on the floor and their whirlwind finale brought them such applause that they had to come on again and put over a humorous stunt as an encore.

The Roadhouse.

The Mimicoes and their comedy horse proved a big attraction at the Leicester-square house last week. Mercia and Ross, and the Five Figaros, in a medley of dancing and music, were also very popular. Recently Mabel Moss, comedienne; Gay and Lister, the unusual dancers; Connie Harris, soubrette; Dennis Emons, light comedian; the Royce Sisters; Chas Germaine, comedian; Maslova, classical dancer; Staniła Panas, the very clever soubrette whom I noticed last week, and the Sonia Sisters, all appeared on a Sunday, as well as Miss Eve Manning and Miss Grace Edwards, who obliged at the request of the M.C.

Park Lane Hotel.

The Cabaret—the Rats' Ring—and then some—as it is called, put over by the Grand Order of Water Rats at their annual ball and banquet is always an eagerly-anticipated event, and last Sunday's show at the Park Lane Hotel was no exception to the rule. Its charm lies in its spontaneity, but on Sunday there seemed to be too little organisation, so that Mr. Ben Osborne, the announcer, had several people telling him at the same time what to do, and the band (Jock Macdermott and his New Carlton Players) had to take their cues from various officials, which was all, to say the least, disconcerting. It all started off well with a dance for Rats over 50, and in this Papa Craggs, Joe Elvin, Charles Coborn and Joe O'Gorman entered the ring. Mr. Coborn was prevailed upon to sing "The man who broke the bank at Monte Carlo" and "Two lovely black eyes," and Mr. Talbot O'Farrell, who entered the "Over 50 Rats' Ring" with Mr. Seth Egbert, sang "That old-fashioned mother of mine" in a very strange key! Mr. George Formby's turn was much enjoyed, and so were Mr. Charlie Austin's impersonations of Nellie Wallace and Joe Elvin. Mr. George Jackley presented the Four Boys from Manchester in a screamingly-funny "butt in." These were Duggie Wakefield, Billy Kay, Jimmy Nervo and Teddy Knox, and their "antics" as one of them attempted to sing "Dancing with tears in my eyes," and another danced to the same tune, and with some knockabout acrobatic stuff, caused roars of laughter. Jock Macdermott and his New Carlton Players played admirably for the dancing, and Miss Jessie Wedon's Ladies' Orchestra discoursed popular selections during dinner to every one's satisfaction.

VARIETY IN THE CINEMA

By VIATOR.

The Plaza.

"The Roof Garden" was the title of the excellent stage show which I saw here last week. It was a Francis A. Mangan presentation and, as usual, a most artistic one. The scene was beautiful and quite justified the title. At the back of the stage was a raised dais on which were many diners. In front the Twelve Carlton Tiller Girls, attractively dressed in silver and black, danced in fine style, and I liked their dance later, too, when six of them, in picturesque Spanish shawls, and the other six as toreadors, did a Spanish movement that was delightful to watch. The terpsichorean work of Peggy, Moro and Delso, too, was a sheer joy. Two men and one girl comprise the trio; and the acrobatic waltz with which they opened was very graceful and charming. The ladies' back-bends and kicks were remarkable, and the final movement in their last dance just wonderful. The lady does the splits slowly, with one of her male partners on either side, and she is lifted up thus and carried off the stage by them still in this position. The applause for the finale was enormous, showing how popular these stage shows are at the Piccadilly house. "Anybody's Woman" was a fine Paramount all-talking picture, I thought, and I and the rest of the big audience also thoroughly enjoyed Mr David Paget's fine orchestra and Mr. C. Drewett Smart's clever work on the organ.

The New Victoria.

This fine new house is becoming increasingly popular, and last week when I looked in there was a capacity audience enjoying "The Big House" and also the "Sports" stage show put on by Mr. Albert de Courville. The first scene was a golf one, and in this one of the principals and the chorus sang a rollicking song. The Girls appeared in pink check skirts and green tops, and a "pro." showed them how to hit the ball with ingenious results. There was an amusing interlude by two male musicians, one with banjo and the other with banjulele, and a fine dancing display by two men and a girl—"Charleston step dance" up-to-date to the tune of "Dancing with tears in my eyes," and "Tip-toe through the tulips"—individual items were prominent in this, too. The racing scena was well done, with the girls as horses and jockeys in a novel make-up. The finale gained rounds of applause. These stage shows of Mr. de Courville's are eagerly anticipated week by week, and are among the best applauded items. The fine Symphony Orchestra here and the organ playing both get their full measure of praise. It is most satisfactory to observe that this beautiful P.C.T. house, with its continued devotion to stage attractions, is doing the business. It is also exceedingly well managed and the beautiful lighting is always an object of admiration.

Carlton, Islington.

Manager Charles H. V. Brown is satisfied with the new presentation policy here which is attracting attention. Last week "College Capers" was introduced, with Low and Webster, funny comedians; Kitson and Mayer, the two Australian boys who can sing; Bobby Olrac, "some" dancer; the Carlton Girls, a fine chorus, and Jan Ralfini and his band on the stage as well. What more could one wish for?

Stamford Hill Regent.

Albert de Courville's big stage shows are being presented here each week in quick succession. Produced by Herbert Mason, half-hour "eyeful" which is much to the liking of audiences. The Four Malinoffs, American sensational dancers, get through some remarkably thrilling leaps, and Stevens, Barber and Orpwood are more in lighter vein with their stepping. Thelma Dane, and several other young ladies, including Terry's precision-steeped youngsters, combine to keep things going fast. Emerson Smith and his orchestra are now settled down here. This week Cleo, Laner and Carmen are presenting more dance surprises.

Stamford Hill Super.

The Crichton Boys and Beryl Evetts, and Charles Gordon were the variety attractions here on Monday of last week. The boys give a fine instrumental, singing and dancing show, while Beryl is, of course, a world's champion dancer, the quartette combining to give a fine all-round show which drew big applause on the night of my visit. Charles Gordon is a clever and hard working campanologist, and he manipulates hand-bells with deftness and artistry. On Thursday they had the St. Moritz Skaters (Professor Corthesi and Vera Paravicini), who make a real science of skating, incorporating several feats which make their stage exposition very interesting. A versatile musical, song and dance act is that given by the Jacobsen Brothers. This week Keith Wilbur, the New Zealand mimic, makes his first appearance since his successful year's American tour and renews popularity with his marvellous mimicry. Leon and Lucette receive big applause for their artistic dancing. Thursday's bill includes Austel and Arthur, the Colonial entertainers, and Percy Pryde, musically amusing with his one-string violin.

Finsbury Park Rink.

Another de Courville revue in miniature is "Sailors on Parade," which was a big feature here last week, including a big cast, amongst whom are Nan Foster, Leslie Pierce, Billy Shenton, Savoy Male Octette and the Cabaret Four. The singing and dancing in this show is exceptionally pleasant entertainment. This week Doris Ashton, the brilliant vocalist, with Billy Rawson at the piano, and Zoiga and Rachel, in their clever speciality, are the variety attractions.

Beckenham Regal.

I renewed acquaintance last week with Mr. Montague Austin, who has just resigned from the Hippodrome, Poplar, to take over the management of the Regal. His genial personality is bound to be appreciated by patrons. The new musical director, Mr. Walter Buckler, and his band held the stage for twenty-five minutes last week. Starting with medley selections from some famous operas, they then played a new symphonic fox-trot, "Samum," which, it was announced, was the first time this number had been played on the stage in London. It is quite a pleasing tune. Much amusement was caused by the comic rendering of "Wee Macgreegor," which starts off with the conductor and the drummer on the stage. Then one by one the other musicians come on and the refrain gradually gathers strength, only to fade away again as the bandsmen leave when the last bars find the drummer and conductor sticking to their posts like good captains. In a chat with Mr. Buckler and Mr. R. J. Buck, who is now technical manager, we learned of other musical surprises in store. This week the stage attractions are Le Max, the magician, supported by Mdlle. Yvonne, also Hawkins and Brooks in comedy and impersonations.

NEW NON-STOP RECORD

The endurance record of ten hours, set up by Murray Pilcer and his band at Margate last August, was beaten at Edinburgh on Wednesday, when a band under the direction of Mr. Harry Thorley played dance music continuously in the Strand Café, Shandwick-place, from noon until 11 p.m..

Despite the lack of any previous experiences in non-stop playing, the members of the band—Messrs. Jan Ramsden, Dryden Phillipson, Irving Ardron, Jack Bell, and Harry Thorley—began their playing full of confidence, and at the end of the day when the intimation of their achievement was cheered by a large gathering, they did not seem the least fatigued. One remarked that they might have gone on for another two hours.

During this eleven hours' playing it is estimated that they played some 400 separate selections. The music had no interruption, each player having by his side a pile of 120 pieces which were played in rotation. Included in those were fox-trots, waltzes, quick-steps, tangos, etc.—there was no monotony in the non-stop recital. The band consisted of piano, violin, two saxophones and drums, the saxophones being displaced on occasion by violins.

Never before had the café so many people in. For the last three hours (8 till 11 p.m.) there was a queue over a hundred yards long waiting in the hope of getting in. They waited in vain for the hall was packed to its full capacity. The scene at 10 p.m. (when the band had drawn level with Murray Pilcer's record) was an unforgettable one. There was well over a thousand people in the café and they just stopped dancing, stood on chairs, tables, etc., and cheered and sang the players on to victory right up till 11 p.m. The boys were fed and well taken care of during the whole test by Mr. George Wagner, a chef from the Caledonian Hotel.

(Photo: Scottish Photo Press.

THE RECORD-BREAKING BAND.

Left to right: Harry Thorley, Jann Ramsden, Jack Bell, George Wagner, Dryden Phillipson, and Irving Ardron.

NEW NUMBERS REVIEWED.

BY A SPECIALIST.

Recording Arrangements.

Two special recording arrangements by Ted Lewis have reached me from Lafleur and Son. This firm are publishing a series of such arrangements (Ted Lewis series) and the two numbers under notice are forerunners in the first series. They are "My Little Dream Girl" (Gilbert and Friedland) and "Tishomingo Blues," by Spencer Williams. The numbers themselves, of course, require no introduction. The orchestration of "Tishomingo" is exceptionally fine with queer breaks for the saxophone chorus and a highly coloured solo with its own embellishments in the way of further breaks for the clarinets. There is very little brass work in the refrains, but the trombone entry for the verse is strikingly effective.

In "My Little Dream Girl," the clarinet is again to the fore with solo and well-written obbligato, and another obbligato for the violin is particularly pleasing. A brighter arrangement than "Tishomingo," perhaps, but I like the latter better.

I advise band leaders to watch these "Ted Lewis Series."

Two fox-trots come from the same firm. "Clowning" (the Blues away) by Spitzhoff and Leroy Golden has been orchestrated by Archie Bleyer. The trumpeter will find himself carrying most of the melody as soloist, being replaced for a repeat by a saxophone chorus—the only rest he will get. Although not scored for the refrain, the trombonist has much independent work. The melody itself has many half-bar triplets built into its structure, which add greatly to the interest of the composition.

Joe Nussbaum has arranged "Waiting For You," by Ernie Golden. The occasional long intervals in the melody are noticeable, and their reintroduction by the tenor saxophone after a closely-written centre section is welcome, which shows the unexpected hold they have taken upon your fancy. There is good obbligato work here. The violins, for instance, do not have the melody in the refrain at all, this duty being taken over by the saxophones and trombones for repeat.

A Ballad by Nacio Brown.

Keith Prowse send two fox-trots from "Whoopee," the talkie film. Walter Donaldson has written a sprightly number in "Makin' Whoopee." Arthur Lang, in his arrangement, makes suitable use of chime bells, the motif being nuptial. Good effects are obtained by alternating brass and saxophones and agile fingering is required from the violinists.

The other fox-trot is "I'll Still Belong To You," and is composed by Nacio Herb Brown. In comparing the piano solo copy with the orchestral scores the difference is striking. In the piano copy we have a ballad of great beauty, one of the best compositions I have seen from Brown's pen, with a sentimental lyric by Edward Eliscio. The orchestral reading on the other hand is purely dance work, but of high standard. Frank Skinner has halved the bars, thereby giving us different accents from the original. There is some splendid violin scoring here.

'Cello, trombone, violin and clarinet each have a fair share in the building of "I Don't Mind Walking in the Rain," another Keith Prowse number composed by Rich and Hoffmann and arranged by Archie Bleyer. The composition is light and carefree, and is going to be a great favourite. There is a vocal trio included in the band parts.

A. L. S.

FROM THE SONG PUBLISHERS

(*Continued from page* 13).

nent pantomime producers for principal boy and girl duet—it is also being fixed in many cases as a single number. Principal boys should not miss Longstaffe's great number "Take Off Your Coat." This rousing number makes a great march for palace scenes. A number in which audiences are sure to want to join in is "Tid-dle-id-dle-um-pum." Comedians please note! "Sweepin' the Clouds Away" is suitable for principal boy and girl, and makes a great ensemble number.

We have particular pleasure in announcing the special release for pantomime of Noel Coward's beautiful valse song, "Someday I'll Find You," from "Private Lives." "It's For You" is a new valse from the Continent and is very suitable for fairy queen. "The World Is Waiting for the Sunrise" is a useful number for many situations and is particularly effective for vocal quartette.

All producers and artists are cordially invited to call in and hear our wonderful batch of numbers at the new Chappell Popular Professional Department, Victoria House, 142, Charing Cross-road, W.C.2. If unable to call, send 2/- for full selection.

Victoria Music Publishing Co., Ltd.

"I Remember You From Somewhere" continues to be the favourite number with panto producers and artists. This beautiful ballad fox-trot is definitely placed in the majority of this year's pantomimes and quite a number of producers intend to make this their feature song.

"Don't Tell Her What's Happened To Me" is an excellent number for principal boy or girl and could be used as a duet. We have now published a female version of this, and artists should write in for this.

Everybody is on the look-out for a bright number, and here it is in "Highway To Heaven." This is absolutely it for principal boy and has a very catchy refrain, and audiences will easily join in the chorus after the first time of hearing. "Highway To Heaven" is also ideal for all ensemble work and is a great marching tune.

The Troy Sisters, who are appearing at the Palace, Southampton, this week, make a very big success with "Don't Tell Her What's Happened To Me" and "Highway To Heaven," which they render in a delightful manner. "A Cottage For Sale" is still in great demand and quite a number of pantomime producers have decided to include this in their pantomimes, which is proof of the song's overwhelming popularity.

Florence Oldham, the well-known pianiste-vocalist, has in rehearsal "I Remember You From Somewhere," which she intends to produce at a very early date.

Artists are invited to call at Victoria House and hear the above-mentioned numbers.

Send 2/- and professional card for a selection of Victoria hits.

Peter Maurice & Co.'s 100 Per Cent Hits.

A few weeks ago we had occasion to refer to the publications of Peter Maurice and Co., Ltd., which is a very recently formed company, and to wish them every success, particularly in view of their confidence displayed in British music. We now hear of some outstanding features connected with their efforts, and we think that the results achieved so far must be quite unique. In November, they published two numbers, "I'm telling the world she's mine" and "How could I be lonely?" For December they are publishing two more numbers, "Don't pose as a saint," one of the snappiest fox-trots yet written, and "Really mine," a delightful melody waltz. All these four numbers are being recorded. They have been selected for special cabaret music in Charlot's new production, "Wonder Bar," at the Savoy Theatre, and so far as concerns the two already published, the demand by bands is enormous.

It is the earnest endeavour of the company that all their publications should be completely 100 per cent. "hits."

Drums and Cymbals Bargains.

Drummers would be well advised to call on the Drum Stores, 11, Archer-street, and see the drum and cymbal bargains therein. This little store will do well, as three drummers are engaged in looking after the interests of percussionists. The visitors last week included Bob Manning, of the B.B.C., and also many well-known performers. The control of the drum stores is under the direction of L. Ash-Lyons, assisted by Leslie Pearse (repairs and sales) and George Lindsey (maintenance dept.). Mr. Lyons tells us that there is a run on Leedy sticks and he has had to cable Leedy Co. for 500 pairs.

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AND

HIS NEW

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AT THE

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